

Museum Co-operation 2021 & 2022

Newsletter of the Museums and
Community Development Course

Steering Committee
International Museology Course
National Museum of Ethnology, Japan



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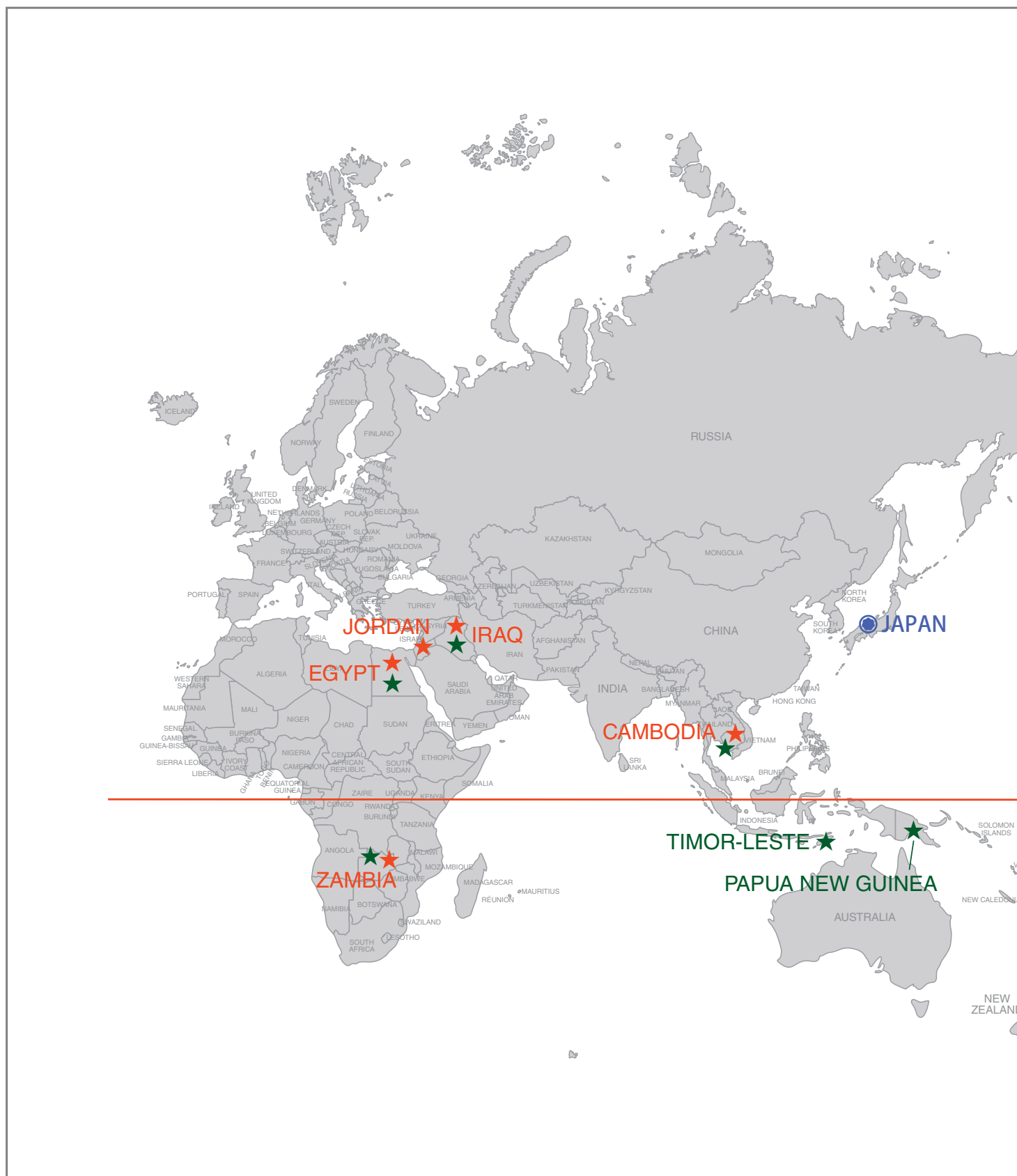
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	HARO Jemina Sarufa Papua New Guinea National Museum & Art Gallery, Papua New Guinea
	JACOB Gedisa Institute of Papua New Guinea Studies, Papua New Guinea
	CAMPOS PINTO Mateus Archive & Timorese Resistance Museum, Timor-Leste
	CHILALA Chipo Livingstone Museum, Zambia
	2022 Participants
	PHAT Phearak Peace Museum of Mine Action, Cambodia
	Ahmed Samir Abd EL Wahab EL Nawawy Egyptian Museum, Egypt
	Nyaz Azeez Awmar Koya Civilization Museum, Iraq
	Taher Hani Ali AL Falhat The Petra Museum, Jordan
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★ 2021 We are from
★ 2022





Preface

It is with great pleasure that we send you this newsletter reporting the Museums and Community Development 2021 & 2022 courses.

The 2021 course was held from November 10 to December 1, 2021, remotely due to the worldwide spread of COVID-19, and the 2022 course was held from October 31 to December 13, 2022, mainly at the National Museum of Ethnology. These two years saw curators and museum professionals joining the course from Cambodia, Egypt, Iraq, Jordan, Kiribati, Papua New Guinea, Timor-Leste, and Zambia. The unprecedented global challenge caused by COVID-19 surely affected the course but did not stop us from continuing it. In 2022, the 2021 participants, who had previously taken the course online, joined the 2022 participants at the National Museum of Ethnology. Consequently, the 13 participants altogether had rich, creative, and constructive dialogues with each other throughout the course. This 2022 course has a particularity to have been more intensive and concentrated to a shorter period in order to meet all possible eventualities that COVID-19 may cause. It forced us to eliminate some programs but the core purpose remained the same.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology, with full financial support from JICA. In 2009, the course was redesigned to facilitate more effective dissemination of what the participants had learned to their home-country organizations. In 2012, the title was changed once again to Comprehensive Museology, while the contents and the curriculum were also further strengthened.

During its 29-year history, 258 participants (286 including observers) from 64 countries and regions have completed the course and returned home to contribute to the activities of museums in the countries from which they came.

The mission of this course has a number of aspects. Its primary objective is to provide participants with the general and fundamental knowledge and skills they need to work as museum professionals. A secondary objective is to share experience and knowledge stemming from the history of museum activities in Japan. We are very gratified to see that all of the participants benefited from what was offered through the various programs included in

the course. As you will see from the reports here, the participants had many opportunities to attend lectures by experts from a variety of fields and also to visit numerous museums and cultural sites throughout Japan. Third, this course aims to serve as a platform for participants, a space where they are free to share their own experiences and the knowledge they have acquired through their careers as museum professionals in their home countries. It goes without saying that we, the Japanese staff, shared this platform with them, participating in and learning from their discussions.

As is widely known, this course is far from being just a training course for museum professionals. Rather, it is a kind of international forum where participants can share their experiences, knowledge, and views. We hope that this forum will expand to form a global network through which issues and problems related to museum activities will be discussed, with the resulting opinions, findings, or proposals shared among museum professionals on a global scale.

It is our intention to make every possible effort to improve the course, step by step, by incorporating the ideas and opinions given by all those who have previously been involved, either as participants or staff. We welcome your ideas and opinions on how to improve the course once you have finished reading this newsletter.

Finally, we would like to express our particular thanks to all those who contributed their time and energy on behalf of the course. We are grateful in particular to the staff of the JICA Kansai Center, who generously provided us with this valuable opportunity through their hard work and warm hospitality in looking after the participants.



Mitsuhiro SHINMEN

Chairperson, Steering Committee
Museums and Community Development Course 2021
National Museum of Ethnology



Itsushi KAWASE

Chairperson, Steering Committee
Museums and Community Development Course 2022
National Museum of Ethnology

Introduction and Acknowledgements

Kansai Center
Japan International Cooperation Agency (JICA)

Museums and Community Development is a mutual learning program conducted by the National Museum of Ethnology in Osaka, Japan, as one of the Japan International Cooperation Agency's Knowledge Co-Creation Programs. This program aims not only to improve the museum management and specialized skills of participants from developing countries, but also to promote the sharing of knowledge, experiences, and information among participants and Japanese experts.

Museums serve to collect, conserve, and display tangible and intangible cultural and natural heritage, and play vital roles not only in introducing regional cultures to the world, but also in cultivating national or ethnic identity. Museums often promote tourism activities that support regional economies, and therefore are now attracting wider attention in the development field. Based on this background, JICA extends ODA assistance that includes technical cooperation projects in some developing countries, and this program has been implemented since 1994 in the style of inviting museum experts from developing countries to Japan.

The program provides participants a full opportunity to learn comprehensive skills and knowledge that are indispensable for community-based museum activities. Through variety of lectures, exercises, and of course many museum visits, we have seen participants to deepen their professional experience which will surely benefit to enhance museum capacity in their respective countries.

A broad and expanding human network is another important asset of this program. By the end of the program in 2022, our 29 years of efforts find the network of 258 ex-participants across 64 countries and regions (including the earlier Museum Technology Course), together with many Japanese experts involved in the program. We are confident that this program has provided both program participants and Japanese experts with opportunities to share knowledge and experiences across the world, and we will continue to enjoy the fruits of the network to expand the horizons of museum potentiality.

We sincerely appreciate the National Museum of Ethnology, and all other supporting institutions for their unique and precious contributions to this program.

Museums and Community Development 2021

Organizing Committee

Chairperson	Mitsuhiro SHINMEN	National Museum of Ethnology
Vice-Chairperson	Hirofumi TERAMURA	National Museum of Ethnology
Vice-Chairperson	Itsushi KAWASE	National Museum of Ethnology
Members	Naoko SONODA	National Museum of Ethnology
	Minoru MIO	National Museum of Ethnology
	Kaoru SUEMORI	National Museum of Ethnology
Consulting Members	Minako ASHIYA	Lake Biwa Museum
	Toshio TSUKAMOTO	Gangoji Institute for Research of Cultural Property
	Kenji SAOTOME	Suita City Museum
	Naoyo SEKIHIRO	Kyoto City Archaeological Research Institute

Steering Committee

Members	Mitsuhiro SHINMEN	National Museum of Ethnology
	Hirofumi TERAMURA	National Museum of Ethnology
	Rintaro ONO	National Museum of Ethnology
	Akiko SUGASE	National Museum of Ethnology
	Kaoru SUEMORI	National Museum of Ethnology
	Kojiro HIROSE	National Museum of Ethnology
	Peter J. MATTHEWS	National Museum of Ethnology

Museums and Community Development 2022

Organizing Committee

Chairperson	Itsushi KAWASE	National Museum of Ethnology
Vice-Chairperson	Hirofumi TERAMURA	National Museum of Ethnology
Vice-Chairperson	Kaoru SUEMORI	National Museum of Ethnology
Members	Naoko SONODA	National Museum of Ethnology
	Minoru MIO	National Museum of Ethnology
	Mitsuhiro SHINMEN	National Museum of Ethnology
	Akiko SUGASE	National Museum of Ethnology
Consulting Members	Minako ASHIYA	Lake Biwa Museum
	Toshio TSUKAMOTO	Gangoji Institute for Research of Cultural Property
	Kenji SAOTOME	Osaka International University
	Naoyo SEKIHIRO	Kyoto City Archaeological Research Institute
	Satoko HAYAMA	Yokohama Museum of Art

Steering Committee

Members	Itsushi KAWASE	National Museum of Ethnology
	Kaoru SUEMORI	National Museum of Ethnology
	Hirofumi TERAMURA	National Museum of Ethnology
	Chikako HIRANO	National Museum of Ethnology
	Mitsuhiro SHINMEN	National Museum of Ethnology
	Peter J. MATTHEWS	National Museum of Ethnology
	Kenji KURODA	National Museum of Ethnology
	Sohee CHE	National Museum of Ethnology
	Rintaro ONO	National Museum of Ethnology
	Kojiro HIROSE	National Museum of Ethnology

Curriculum 2021

1. Communication Requirements	1-1 Museum Report
2. General Theory	2-1 Museums in Japan
	2-2 Intellectual Property Rights
3. Museum Management and Community	3-1 Community-Based Management of Museums
	3-2 Museums and Tourism Development
	3-3 Museum Marketing
	3-4 Management of a Local History Museum
	3-5 Museum Shop Management
4. Collection Management	4-1 Use and Management of Collections
	4-2 Packing and Transportation
	4-3 Risk Management and Disaster Management for Collections
5. Exhibition and Community	5-1 Representing Culture in Museums
	5-2 Temporary Exhibition (Design and Installation)
	5-3 Evaluation (Visitor Studies)
6. Education/Public Relations for Community	6-1 Museum Education Services
	6-2 Universal Design
7. Museums and Local Community	7-1 Museum for Community Development
	7-2 Collaboration with Local Communities
	7-3 Representing Local Communities' History
8. Draft a dissemination plan based on the acquired knowledge and skills	

Curriculum 2022

1. Communication Requirements	1-1 Museum Report
2. General Theory	2-1 Museums in Japan
	2-2 Intellectual Property Rights
3. Museum Management and Community	3-1 Community-Based Management of Museums
	3-2 Museums and Tourism Development
	3-3 Museum Marketing
	3-4 Museum Shop Management
4. Collection Management	4-1 Use and Management of Collections
	4-2 Conservation and Restoration of Cultural Properties
	4-3 Packing and Transportation
	4-4 Risk Management for Collections
	4-5 Digital Documentation
5. Exhibition and Community	5-1 Representing Culture in Museums
	5-2 Special Exhibition
	5-3 Evaluation (Visitor Studies)
6. Education/Public Relations for Community	6-1 Museum Education Services
	6-2 Public Relations
	6-3 Universal Design
	6-4 Peace Education
7. Museums and Local Community	7-1 Museum for Community Development
	7-2 Collaboration with Local Communities
	7-3 Representing Local Communities' History
	7-4 Public Participation in Museum Activities
8. Draft a dissemination plan based on the acquired knowledge and skills	

Program 2021

JICA : Japan International Cooperation Agency
NME:National Museum of Ethnology

Date	Count. No.	Contents	Lecturer		Zoom or JICA-VAN
			Name	Organization	
November					
10 Wed.		Opening Ceremony			Zoom
		Guidance			Zoom
		Orientation			Zoom
11 Thu.	1-1	Museum Report Presentation			Zoom
12 Fri.	1-1	Museum Report Presentation			Zoom
13 Sat.					
14 Sun.					
15 Mon.	2-1	Indigenous Cultures in Japan	Reiko SAITO	Associate Professor, NME	JICA-VAN
	3-2	Museums and Tourism	Daiki IZUMI	Associate Professor, Hannan Univ.	JICA-VAN
	2-2	Intellectual Property Rights	Atsunori ITO	Associate Professor, NME	JICA-VAN
	5-1	Cultural Exhibitions Today	Kenji YOSHIDA	Director-General, NME	Zoom
16 Tue.	2-1	Folk Museums in Japan	Ryoji SASAHARA	Professor, NME	JICA-VAN
	6-1	Children and Museums	Junko ANSO	Independent museum consul- tant	JICA-VAN
	7-2	Eco-museum	Kazuoki OHARA	Professor, Yokohama National University	JICA-VAN
	5-1	Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	Professor, NME	Zoom
17 Wed.	3-3	Museums Marketing	Hiroki TANAKA	Section Chief, Osaka Aquarium Kaiyukan	JICA-VAN
	3-4	Management of Museum Shop and Museum Goods Development	Shinya ODA	Public Interest Incorporated Foundation The Senri Foundation	JICA-VAN
	3-4	Management of Local Museums	Kenji SAOTOME	Curator, Suita City Museum	JICA-VAN
	3-1	Management of Museums	Yutaka MINO	Director, Hyogo Prefectural Museum of Art	Zoom
18 Thu.	4-3	Risk Management	Shingo HIDAKA	Professor, NME	JICA-VAN
	4-3	Cultural Property and Damage Insuarance	Eichi HAKOMORI		JICA-VAN
	4-3	Coronavirus Infection Prevention Measures in Museums	Shingo HIDAKA	Professor, NME	Zoom
19 Fri.	7-1	Cultural Heritage and Community Development	Taku IIDA	Professor, NME	JICA-VAN
	7-1	The Cultural Heritage and Communities Development	Seiichi NAKAMURA	Professor, Kanazawa University	JICA-VAN
	4-2	Packing and Transportation	Shirou TAKAI Naoko SONODA	Yamato Transport Co., Ltd. Professor, NME	Zoom
20 Sat.					
21 Sun.					
22 Mon.	4-1	Systematic Storage of Materials	Mao KOSEKI	Staff, NME	JICA-VAN
	4-1	Management of Audio-Visual Materials	Yasuyuki OKUMURA	Staff, NME	JICA-VAN
	4-1	Pest Control	Kazushi KAWAGOE	Senior Technical Advisor, Institute for Environmental Culture	JICA-VAN

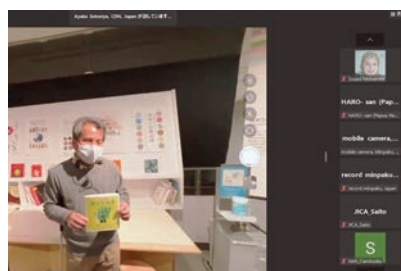
Date	Count. No.	Contents	Lecturer		Zoom or JICA-VAN
			Name	Organization	
	4-1	Preventive Conservation	Naoko SONODA Kaoru SUEMORI	Professor, NME Assistant Professor, NME	Zoom
23 Tue.	4-1	Databases	Yuzo MARUKAWA Hirofumi TERAMURA	Associate Professors, NME	Zoom
	5-3	Museum Evaluation Methods	Keiko KUROIWA	Learning Innovation Network	JICA-VAN
24 Wed.	4-1	The Art of Audio-Visual Storytelling	Itsushi KAWASE	Associate Professor, NME	JICA-VAN
	6-2	Museums and Barrier-Free (Special Exhibition)	Kojiro HIROSE	Associate Professor, NME	Zoom
25 Thu.	5-2	Temporary Exhibition - Display	Minoru FUKUSHIMA	Representative, Design Factory	JICA-VAN
	5-2	Temporary Exhibition - Demonstration	Minoru FUKUSHIMA	Representative, Design Factory	Zoom
	7-3	Exhibiting Disaster and Civic Activities in Museum	Isao HAYASHI	Professor, NME	JICA-VAN
	6-1	Community Alliance of Minpaku	Yoko UEBA	Associate Professor, NME	JICA-VAN
26 Fri.	7-2	Museum Volunteers' Training and Coordination	Shunsuke SHIMBORI	Director, Program Division 1, Kyoto Environmental Activities Association (KEAA)	JICA-VAN
	3-1	Regional Museum and Community	Daiki IZUMI	Associate Professor, Hannan Univ.	JICA-VAN
	7-2	Cooperation between Museums and Local Communities	Yasushi KUSUOKA Mitsuhiro SHINMEN	Special Researcher, Lake Biwa Museum Professor, NME	Zoom
27 Sat.					
28 Sun.					
29 Mon.	8	Final Report Presentation / Comprehensive Discussion			Zoom
30 Tue.	8	Final Report Presentation / Comprehensive Discussion			Zoom
		Closing Ceremony			Zoom
December					
1 Wed.		Evaluation Meeting			Zoom



Remote Closing Ceremony



Remote Demonstration (Preventive Conservation)



Remote Tour (Special Exhibition)

Program 2022

NME: National Museum of Ethnology
L: Lecture, O: Observation, P: Presentation, PR: Practice

Date	Count. No.	Contents	Lecturer		Type
			Name	Organization	
October					
31 Mon.		JICA Briefing and Orientation			
November					
1 Tue.		Online Declaration of Opening			
	1-1	Museum Report Presentation			P
	2-1	Folk Museums in Japan (ZOOM Online Session)	Ryoji SASAHARA	Professor, NME	L
	2 Wed.	5-3 Museum Evaluation Methods (ZOOM Online Session)	Keiko KUROIWA	Learning Innovation Network	L
		Orientation			
3 Thu.		National Holiday			
		Opening Ceremony / Guidance			
4 Fri.	6-1	Children and Museums	Junko ANSO	Independent Museum Consultant	L
	5-1	Cultural Exhibitions Today	Kenji YOSHIDA	Director-General, NME	L
5 Sat.		(Observation of the museums in Kansai region ①)			
6 Sun.		(Observation of the museums in Kansai region ②)			
	3-3	Museums and Marketing	Hiroki TANAKA	Osaka Aquarium Kaiyukan Co., Ltd.	L
	7 Mon.	6-3 Museums and Barrier-Free	Kojiro HIROSE	Associate Professor, NME	L
	5-1	Special Exhibition at Minpaku	Ritsuko KIKUSAWA	Professor, NME	O
	3-2	Museums and Tourism	Daiki IZUMI	Professor, Hannan University	L
	8 Tue.	3-4 Museum Shop Management and Product Development	Shinya ODA	Senri Cultural Foundation	L
	6-1	Community Alliance of Minpaku	Emi OKADA	Associate Professor, NME	L
	7-2	Training of Museum Volunteers and Volunteer Coordination	Shunsuke SHIMBORI	Senior Director, Environmental Education Office, Kyoto Environmental Activities Association (KEAA)	L
	9 Wed.	7-1 Heritage and Communities Development	Taku IIDA	Professor, NME	L
	7-1	Local Community Participation in Cultural Heritage Management	Seiichi NAKAMURA	Professor, Kanazawa University	L
	2-1	Indigenous People in Japan : Ainu	Reiko SAITO	Associate Professor, NME	L
	10 Thu.	5-1 Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	Professor, NME	O
	4-1	Pest Management in Museums	Kazushi KAWAGOE	Senior Technical Advisor, Institute for Environmental Culture	L
11 Fri.	4-5	Documentation and Database Development for Museums (2021 group)	Yuzo MARUKAWA	Associate Professor, NME	PR
	4-5	Information Technology in Exhibition (2022 group)	Chisako MIYAMAE	Assistant Professor, NME	PR
12 Sat.		(Observation of the museums in Kansai region ③)			
13 Sun.		(Observation of the museums in Kansai region ④)			
14 Mon.	4-5	Documentation and 3-Dimensional Records of Museum Artifacts (2021 group)	Hirofumi TERAMURA	Associate Professor, NME	PR
	4-5	Documentation and Database Development for Museums (2022 group)	Yuzo MARUKAWA	Associate Professor, NME	PR
15 Tue.	4-5	Documentation and 3-Dimensional Records of Museum Artifacts (2022 group)	Hirofumi TERAMURA	Associate Professor, NME	PR
	4-5	Information Technology in Exhibition (2021 group)	Chisako MIYAMAE	Assistant Professor, NME	PR
16 Wed.		Observation of Kamuinomi Ritual			O
	2-2	Intellectual Property	Atsunori ITO	Associate Professor, NME	L
17 Thu.	4-5	Photographic Documentation of Museum Collection (2021 group)	Kaoru SUEMORI	Associate Professor, NME	PR
	4-5	Ethnographic Film Making (2022 group)	Itsushi KAWASE	Associate Professor, NME	PR

Date	Count. No.	Contents	Lecturer		Type
			Name	Organization	
18 Fri.	4-5	Photographic Documentation of Museum Collection (2022 group)	Kaoru SUEMORI	Associate Professor, NME	PR
	4-5	Ethnographic Film Making (2021 group)	Itsushi KAWASE	Associate Professor, NME	PR
19 Sat.		(Observation of the museums in Kansai region ⑤)			
20 Sun.		(Observation of the museums in Kansai region ⑥)			
21 Mon.	5-2	Display for Special Exhibition / Display Design Demonstration (2022 group)	Minoru FUKUSHIMA	Representative, Design Factory	PR
	4-3	Packing and Transportation (2021 group)	Hideki MIKI Naoko SONODA	Yamato Transport Co., Ltd. Professor, NME	PR
22 Tue.	5-2	Display for Special Exhibition / Display Design Demonstration (2021 group)	Minoru FUKUSHIMA	Representative, Design Factory	PR
	4-3	Packing and Transportation (2022 group)	Hideki MIKI Naoko SONODA	Yamato Transport Co., Ltd. Professor, NME	PR
23 Wed.		National Holiday			
24 Thu.	4-1	Management of Audio-Visual Materials / Accession and Documentation of Artifacts / Storage and Security Tour (2022 group)	Yasuyuki OKUMURA Mao KOSEKI	Staff, NME	PR
	4-1	Preventive Conservation (2021 group)	Naoko SONODA Kaoru SUEMORI	Professor, NME Associate Professor, NME	PR
25 Fri.	4-1	Management of Audio-Visual Materials / Accession and Documentation of Artifacts / Storage and Security Tour (2021 group)	Yasuyuki OKUMURA Mao KOSEKI	Staff, NME	PR
	4-1	Preventive Conservation (2022 group)	Naoko SONODA Kaoru SUEMORI	Professor, NME Associate Professor, NME	PR
26 Sat.		(Observation of the museums in Kansai region ⑦)			
27 Sun.		(Observation of the museums in Kansai region ⑧)			
28 Mon.	4-4	Risk Management	Shingo HIDAKA	Professor, NME	L
	7-4	Discussion with Museum Volunteers	Mitsuhiro SHINMEN	Professor, NME	
	7-2	Eco-Museum (ZOOM Online Session)	Kazuoki OHARA	Professor, Yokohama National University	L
29 Tue.	6-2	Community Alliance	Minako ASHIYA Kenji SAOTOME	Curator, Lake Biwa Museum Associate Professor, Osaka International University	L / O
30 Wed.	6-4	Hiroshima Peace Memorial Museum Overview	Toshihiro TOYA	Deputy Director, Hiroshima Peace Memorial Museum	L / O
December					
1 Thu.		Itsukushima Shrine / Miyajima Aquarium			O
2 Fri.	3-1	Museum Changes a City	Yutaka MINO	Director, Hyogo Prefectural Museum of Art	L / O
3 Sat.		(Observation of the museums in Kansai region ⑨)			
4 Sun.		(Observation of the museums in Kansai region ⑩)			
5 Mon.	4-2	Conservation and Restoration	Toshio TSUKAMOTO	Researcher, Gangoji Institute for Research of Cultural Property	L / O
6 Tue.	4-2	Conservation and Restoration	Yukishige HIROSE	Deputy Director, Osaka Prefectural Chikatsu Asuka Museum	L / O
7 Wed.	7-3	Exhibiting Disaster and Civic Activities in Museum Visit Disaster Reduction and Human Renovation Institution	Isao HAYASHI	Professor Emeritus, NME	L / O
8 Thu.	8	Final Report Preparation and Discussion			P
	6-3	Museums and Barrier-Free (Group Work)	Kojiro HIROSE	Professor, NME	PR
9 Fri.	8	Final Report Preparation and Discussion			P
10 Sat.					
11 Sun.					
12 Mon.	8	Final Report Presentation			P
		Closing Ceremony			
13 Tue.		Evaluation Meeting			

List of Participants 2021

Country	Name	Position	Organization
CAMBODIA	VAR Inariddh	Manager	Peace Museum of Mine Action Cambodian Mine Action Center
EGYPT	SAYED Miral Mahmoud Kamel	Archaeologist and Curator	Exhibition Department Grand Egyptian Museum
EGYPT	ABDELGHAFAR Soaad Mohamed Ramadan	Curator	Documentation and Collection Management Grand Egyptian Museum
IRAQ	HAMASALIM Awder Nasralddin Hamasalim	Reporter	Heritage and Culture Ministry of Municipalities and Tourism - General Directorate of Antiquities
KIRIBATI	EUTA Teraaiti	Senior Museum Officer	Culture and Museum Division Ministry of Internal Affairs
PAPUA NEW GUINEA	HARO Jemina Sarufa	Technical Officer	Prehistory Branch, Science, Research and Consultancy Division Papua New Guinea National Museum & Art Gallery
PAPUA NEW GUINEA	JACOB Gedisa	Audiovisual Archivist & Senior Ethnomusicologist	Music Archive Division Institute of Papua New Guinea Studies - National Cultural Commission
TIMOR-LESTE	CAMPOS PINTO Mateus	National Director of Archive and Museology	Archive and Timorese Resistance Museum
ZAMBIA	CHILALA Chipo	Assistant Education Officer	Education Livingstone Museum

List of Participants 2022

Country	Name	Position	Organization
CAMBODIA	PHAT Phearak	Director of Cabinet and General Administration	Phnom Penh Headquarters Cambodian Mine Action Centre (CMAC)
EGYPT	Ahmed Samir Abd EL Wahab EL Nawawy	Curator	Basement Department Egyptian Museum
IRAQ	Nyaz Azeez Awmar	Director and Archaeologist	Koya Civilization Museum Directorate Antiquities and Heritage of Koya
JORDAN	Taher Hani Ali AL Falhat	Archeological Monitor	Cultural Resources Management / Conservation and Restoration Division Petra Development and Tourism Region Authority
JORDAN	MAZARI Diya Mahmoud Yousef	Inspector	Irbid The Department of Antiquities
ZAMBIA	MWILA Stephen	Assistant Education Officer	The Moto Moto Museum Education Department National Museums Board, Moto Moto Museum Mbala
ZAMBIA	KAWANA Prisca Mwale	Assistant Education Officer	Education Department Lusaka National Museum



Peace Museum of Mine Action



Peace Museum of Mine Action

VAR Inariddh

Manager

CAMBODIA



THE KINGDOM OF CAMBODIA

The Kingdom of Cambodia is located in Southeast Asia (Between Thailand and Viet Nam) and is a member of ASEAN (Association of Southeast Asian Nations). The country has a long history and a richness of Tangible and Intangible Cultural Heritage. According to historians and researchers, Cambodia and its people are believed to be one of the oldest nations in Southeast Asia. Today, it covers an area of 181035 km² and has a population of approximately 17 million. The National and official language is Khmer, with 90% of its population being Buddhist.



ABOUT PEACE MUSEUM OF MINE ACTION

The Peace Museum of Mine Action, hereafter called PMA, covers approximately 4 hectares of land size and is located in Anlong II Village, Trapeang Thom Commune, Prasat Bakong District, Siem Reap Province, Cambodia. Its location is 22 km from Siem Reap City and 33 km from the world's largest religious monument, Angkor Wat. The PMA is under the direct supervision of the Cambodian Mine Action Centre (CMAC), the country's biggest landmine clearance operator. The PMA was previously a working office of the Demining Unit and was converted into a museum in 2017. The museum is considered the biggest landmine museum in the country, divided into an indoor and outdoor exhibition. The museum has numerous and massive collection of ERW (Explosive Remnant of War), displayed to the public to be a Center of Excellence in providing knowledge, know-how, skill, and expertise in Mine Action for both national and international level and standard education over the history of civil war in Cambodia, the impact of war to society and population, history of clearance landmine and ERWs, history of Post-Clearance Development of the country, promoting Core Value of the CMAC amid society and as well as with the main objective in building a spirit of peace amongst new and subsequent generations.



I. Indoor Exhibition:

1. Gallery of History of War in Cambodia
2. Gallery of Landmines
3. Gallery of Cluster Bombs and Sub-Munitions
4. Gallery of UXOs (Un-Explode Ordnance
5. Gallery of Chronological of the CMA
6. Gallery of B52 Bombs
7. Gallery of Detecting Systems
8. Gallery of Mine Risk Education & Post-Clearance Development

Peace Museum of Mine Action



II. Outdoor Exhibition

1. Victim Assistance
2. How landmines were planted?
3. Old Guns RIP
4. Old Military Barrels
5. An artwork of Peace Elephants
6. Bench and Armchairs made of old guns
7. Agricultural Machineries blasted by Anti-Tank Mine
8. Old Demining Machineries
9. Animal Detections
10. Mock Minefield
11. Detection Animals Cemetery
12. National and International Regulations & Conventions

EDUCATION ACTIVITIES

The PMA has set up its purpose to provide education on Mine Actions and the History of Wars from the ground level to top management. Since its establishment in mid-2017 until the closure of the museum due to the pandemic of the Corona 19 upheaval throughout the country and as well as worldwide in early March 2020, the museum has welcomed over 33,273 visitors, of whom were school children, students, ordinary people, foreign tourists, researchers, scholars, and experts in mine action, etc. Moreover, the PMA has also hosted numerous official visits of donors, development partners, higher rank officials from government, Ambassadors, Senators, Consulate, and other diplomacy from many different countries to enhance and witness the effort of the Royal Government of Cambodia, especially, CMAC to eliminate landmines/UXOs not only for the safety and security of the people but also to assist in generating the development of the socio-economy of the country. **(Source of Picture: Collection of PMA)**

MY RESPONSIBILITIES

- Manage all aspects of the daily operational activities of the museum.
- Liaise with local authorities, other museums, universities, educational institutions, researchers, scholars, and other private sectors to disseminate and promote the museum focusing on educational purposes.

The Kiribati Museum



The Kiribati Museum

EUTA Teraaiti

Senior Museum Officer

KIRIBATI



Brief background of Kiribati

Kiribati is among the Pacific Island Countries in the central Pacific Ocean. The people of Kiribati are known as Micronesians. Kiribati consists of 32 atolls islands, in which Tarawa is the capital. Most Kiribati islands are scattered and categorized into three districts: northern islands, central, and southern parts of Kiribati. The language that the Kiribati people speaks is called the Kiribati language. Further, Kiribati has a vast ocean area. In the past, fish, breadfruit, babai (taro), and coconuts are the main source. Coconut can also be used for drinking toddy and producing local syrups.

Background of the Kiribati Museum – Te Umwanibong

There was no museum in Kiribati, as the Culture Unit was only formed in 1977. During that time, the Culture Unit was under the Ministry of Education, Training, and Culture. In 1987, the museum was established through the help of two New Zealand Development Aid Officers, who aided what was then called the Culture and Museum Center. New Zealand funded the new dedicated museum building in Bikenibeu, designed and overseen by the PWD, the Ministry of Works and Energy, now known as the Ministry of Infrastructure and Sustainable Energy. In 1991, the building was opened and served as an office for the Culture and a Museum to display several artifacts and other collections given as donations and gifts from other countries.

Experience

It has been almost five years of working at the Culture and Museum Division. Since joining the Museum in 2017 as a museum curator, I found out that the Museum holds a significant role because it is a place where it helps people to understand the importance of their culture and heritage based on several collections that are currently stored and displayed. For information, the Kiribati museum or Te Umwanibong store about 800 or more collections, which consist not only of the Kiribati collections but other collections from other countries outside Kiribati.

As a museum officer, my focus is on developing records for museum collections, guiding tours, conducting awareness, and designing museum themes in terms of categorizing them according to different groups, such as traditional war materials, war relics of the Second World War, Pacific collections, local ornaments, stones, and contemporary arts, local fishing gears and so on. Besides my job as a museum officer, I study cultural activities from the cultural staff through cultural mapping activities that involve collecting information, documentation, recording, and transcribing.

The Kiribati Museum

My experience while working with such different collections the first time I came to work as a curator is that I thought the job was effortless without knowing that there are different procedures to preserve, protect and promote such collections. I learned later that working with such collections or artifacts means treating them like your own properties that are unique and highly valuable.

I have attended some workshops and training related to the museum and culture; hence, I found out that much work needs to be carried out not only for the development of the Kiribati museum but also to learn ways to safeguard and promote our cultural heritage.

The Museum and Community Development course is essential as it gives me many lessons to learn, especially from the Minpaku Museum and other museums in Japan. I now understand the gaps in my museum's improvement.

HEALTH PEACE AND PROSPERITY TE MAURI TE RAOI AO TE TABOMOA



This is a photo of the Culture and Museum Division taken by Cultural staffs in 2015.

Kiribati Museum collections

These four pictures are some of the collections currently displayed at the Kiribati Museum. These pictures were taken in 2021 by the Culture and Museum Staff.



Papua New Guinea National Museum & Art Gallery



Papua New Guinea National Museum & Art Gallery

HARO Jemina Sarufa
Technical Officer

PAPUA NEW GUINEA



Map of PNG

PAPUA NEW GUINEA

Papua New Guinea is an island country in the southwestern Pacific Ocean. PNG is one of the largest islands in the world. Broken up into four main regions with over eight hundred languages and is one of the most culturally diverse countries in the world. PNG is richly endowed with natural and mineral resources, prone to natural disasters such as earthquakes, tsunamis, volcanic eruptions, cyclones, landslides, and drought river flooding. The current population of PNG is about 8.9 million. Papua New Guinea gained its Independence on the 16th of September 1975.

MISSION STATEMENT

Protecting and preserving our historical and natural heritage and securing our cultural future.

HISTORY OF PAPUA NEW GUINEA NATIONAL MUSEUM & ART GALLERY



Aerial view of PNG National Museum

The National Museum & Art Gallery is home to the traditional and cultural artifacts of Papua New Guinea and the nation's rich natural and cultural heritage. The people of Papua New Guinea own the museum, holding artifacts and artwork from all 22 provinces of the country. Construction on the museum began in 1975 and was opened to the public by Queen Elizabeth II in 1977. The building's design combines traditional Melanesian style. The building is nestled into the saddle of the ridgeline, with parts of the building completely covered by earth. The Western edge of the roof is very low and then sweeps to a high point of 14m. The entry walkway and painted external walls reference traditional Motuan stilt villages.

THE ROLES AND FUNCTIONS

The National Museum of PNG is organized into two major divisions, Science, Research and Consultancy, and Corporate Services. The science disciplines are responsible for the following: A deliberate historical preference underlies the nature of the collections made and maintained by the museum. This includes the collections of Natural History, Prehistory, Modern History, Anthropology and Contemporary Arts, and the JK McCarthy Museum in Goroka. The collections include specimens, artifacts, historical items, works of contemporary art, a specialized library of books, an undeveloped archive of photographs, and an oral history collection of stories.

Papua New Guinea National Museum & Art Gallery



Some of the collections in the Masterpiece Gallery.



One of the many school visits to the museum



Ms. Jemina Haro with little Hannah on our book reader program.

JK MACCARTHY MUSEUM- a branch museum located in Goroka, Eastern Highlands Province, responsible for research and documentation of the prehistory of PNG by archaeological surveys and extractions, responsible for a teaching program in museum and heritage management studies.

The Corporate Services Division deals with commercial and administrative Issues and comprises the following branches: Human Resources, Finance and Administration, Corporate Planning and Marketing, Access, Education, and Public.

THE EXHIBITION GALLERIES

Five main galleries house anthropological, archaeological, natural science, war relics, and contemporary art collections. The earliest collections date back to the 1800s, collected by Sir William MacGregor. The museum has a permanent exhibition of our masterpieces called the **Tumbuna Gallery**, a total collection of 209 artifacts exhibited in this gallery. The gallery can be found on the upper ground level and is home to traditional hard-carved totems, masks, shields, spears, and drums. Currently on display, including an oral history account of Papua New Guinea who were involved in WWII. Some of the collections are in the Masterpiece Gallery.

EDUCATION PROGRAM

The museum runs education programs with schools in the nation's capital, tour guides, and is open daily for public visitations. They also have planned programs that run throughout the year.

MY CURRENT DUTIES

- Maintain and add information in the national site files to ensure collections are consistent with the records. This is done through curatorial activities such as documentation and management of collections.
- Assist scientific officers on field projects, both survey and field excavation works.
- Input all Archaeological data in the database (**Vernon Collection Management System**).
- Assist in moving collections and objects to respective storerooms for storage purposes.
- General housekeeping of the collections.
- Assist with the school education program.

Institute of Papua New Guinea Studies



Institute of Papua New Guinea Studies

JACOB Gedisa

Audiovisual Archivist & Senior Ethnomusicologist

PAPUA NEW GUINEA



Papua New Guinea (PNG) in the world

Introduction

Papua New Guinea is a country with over 9.1 million population. It has 863 indigenous languages, including the three common languages of English, Tok Pisin, and Motu. The country has over 1,000 distinct tribes and ethnic groups and is the most culturally diverse country in the world. It is a Commonwealth country, gaining political Independence from Australia and Britain on 16th September 1975. PNG is north of Australia and east, sharing a land border with Indonesia. PNG has 5% of the world's biodiversity, with more than 20,000 plant species, 800 coral species, 600 fish species, and 750 bird species. The world's poisonous bird 'Pitohui' is found in the country. The pitohui produces batrachotoxin compounds in its feathers, skin, and other tissues to protect it from predators and parasites. PNG also has the third largest rainforest after Amazon and Congo.

IPNGS under NCC of PNG

IPNGS was established in 1974. It is a PNG Government run cultural institution under the NCC of PNG. IPNGS' primary function is researching, recording, and interpreting 'all aspects of traditional indigenous cultures in PNG.' The Institute has a folklore library, an audiovisual archive, and a digitization studio for digitizing all audiovisual recordings. The Institute used to have film projects, publications programs, a trust fund for further research, and a responsibility of regulating who could conduct cultural research and under which conditions in the past. All IPNGS records are available to develop literature in publications, drama, music, and visual arts in PNG. 'IPNGS is a reservoir of cultural heritage in the sense of PNG's national unity and identity.'



Gate of Institute of PNG Studies (IPNGS), National Cultural Commission (NCC)

My job as an Audiovisual Archivist and an Ethnomusicologist

I have worked as an Audiovisual Archivist for more than ten years. I have taken up a new position as Senior Ethnomusicologist (Senior Music Researcher).



IPNGS Audiovisual Archive



Alphanumeric Catalogue numbers

As an audiovisual archivist, I put Alphanumeric Catalogue numbers (E.g., Mx 22-001 It. 1-5.) (It. Stands for Item) on all audiovisual recordings of PNG's traditional and indigenous music, dances, folklore stories, and tribal history stories. I put the same corresponding catalog numbers on the paper document notes/files that come with the audiovisual recordings and keep the notes/files in the labeled cabinet drawers. IPNGS has an audiovisual archive database system in which we have all the data of each audiovisual recording and their paper document notes/files. The IPNGS database makes it easy for the retrieval of any audiovisual recording for public use.

As an audiovisual archivist also, I travel to many cultural festivals, cultural shows, cultural ceremonies, and many other cultural events within PNG and the

Pacific and do video and audio recordings of the different indigenous and cultural dances and cultural activities. For every video and audio recording, I interview the owners of the recorded songs, dances, etc., and get the background information about the songs, dances, etc. Alphanumeric catalog numbers are put on the video and audio recordings with the same corresponding alphanumeric catalog numbers on the interview paper document notes/files and kept in the archive and the database.

As an audiovisual archivist with a Music background, I did ethnomusicology work in my indigenous area. I studied my people's traditional and indigenous music and cultures and tried to write a book or a publication for academic work, schools, and the general public.

With my new job as the Senior Ethnomusicologist (Senior Music Researcher), I will further study the traditional and indigenous music, cultures, and traditions of my indigenous area and PNG. I will write and publish books and publications for academic, school, and general public knowledge.



Oro Province, Tapa Tattoo Festival



Central Province, Betelnut Festival



Western Province, Sel Kambang Festival



Western Province, Sel Kambang Festival



Western Highlands, Mt Hagen Show



Eastern Highlands, Goroka Show

Archive & Timorese Resistance Museum

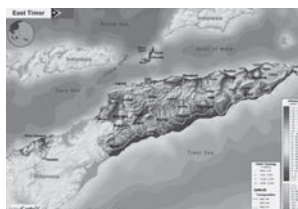


Archive & Timorese Resistance Museum

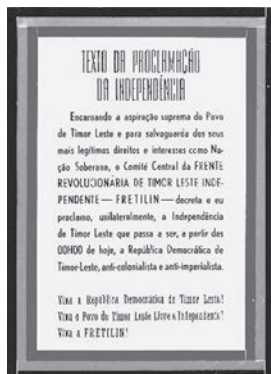
CAMPOS PINTO Mateus

National Director of Archive and Museology

TIMOR-LESTE



Map of Timor-Leste



Text of Unilateral Declaration of Independence of Timor-Leste, November 28th, 1975.
File: Arquivo Resistência Timorense, 05000.264.



Archive & Timorese Resistance Museum, Public Institution



Resistance museum building was destroyed in 1999.



View on the right side of the museum building

History of Timor-Leste

Timor-Leste, officially the **Democratic Republic of Timor-Leste**, is one of the youngest countries in the world. With an area of 14,874 km² and a population of 1,380,414 inhabitants, it is strategically located between the Indian Ocean and the Pacific, between two neighboring great powers, Indonesia and Australia.

The official languages are Portuguese and Tetum, while Indonesian and English are considered working languages. Around 90% of Timorese identify as Roman Catholic, and the remainder mainly as Protestant, Muslim, and Hindu. Despite this, animism continues to be persuasive in most peoples' everyday lives.

On November 28, 1975, Timor-Leste unilaterally declared its independence after the colonization by the Portuguese in 1512. Ten days later, Indonesia invaded and occupied it until 1999 and officially restored its independence on May 20, 2002, as the first new sovereign state of the 21st century.

History of Archive & Timorese Resistance Museum

The Archive & Timorese Resistance Museum was formalized by Law No.3/2006, of April 12, which regulates the Statute of Combatants of National Liberation, with the Statute attributed to Decree-Law No. 22/2014, September 3. The building formerly was the old courthouse in the Portuguese colony, used as an administrative space during the Indonesian military occupation, and destroyed and burned in September 1999. Its rehabilitation project took place in two phases. The first was inaugurated on December 7, 2005, covering a priority intervention area of around 500m², and the entire building was opened on May 20, 2012.

The Timorese Resistance Museum, Sacred House of the Heroic Combatants of National Liberation, in the bush and village, pays its profound tribute to the Heroes fallen in Combat and to all the Survivors from whom the War stole their childhood, youth, the Right to be Children, and who continue to carry the memories of the horrors, the humiliations, that the invader ruthlessly inscribed to forever, in their bodies, in their souls.

In this way, the Resistance Museum assumes itself as a cultural protagonist that proposes to carry out, promote and sponsor actions of a cultural, scientific, and educational nature in the fields of preservation and dissemination of the Memory of the Resistance Struggle of the People of Timor-Leste, the recognition and social valorization of Veterans, the consolidation of national identity,

Archive & Timorese Resistance Museum



Permanent Exhibition “Resistir é vencer”



Temporary exhibition organized by Timor Aid as a non-governmental organization.



National Conference organized by Resistance Museum outside the city in Timor-Leste, November 2021.



Traditional dance of Timor-Leste



Painting Contest organized by Resistance Museum in collaboration with Timorese senior artist.

the contemporary history of Timor-Leste and the promotion of Peace and respect for Human Rights.

Collection

The Resistance Museum has collected 50,000 documents and objects related to the Timorese Resistance during the war. Many of them are also used in support of our exhibitions, and around 15,000 documents from the resistance archive have been organized into a document management computer system that enables access to the document by chronological or thematic order.

Exhibition

The Archive and Timorese Resistance Museum exhibitions are divided into three types of exhibitions: Permanent Exhibition “**Resistir é vencer.**” Itinerary Exhibition, “**A nossa vitória é apenas questão de tempo,**” and a temporary exhibition provided to individuals or any organization interested in organizing their collection according to both agreements for a maximum of three months.

Education Program of Museum

The Timorese Resistance Museum, since its opening to public access, have organized various types of educational programs to share and divulge information about the history of Timorese Resistance to the public, especially to the young generation, such as Conference, Workshop, Contest Activity program of painting, poetry, etc.

Professional role in the Museum

My responsibility is focused on collecting documents and objects in the territory of Timor-Leste, managing the Archive by creating a plan for the treatment, preservation, conservation, digitization, and classification of the document and object collection, annual activity plan and report, establishing collection security procedures; socialize the archive service to the target audience.



Livingstone Museum

CHILALA Chipo

Assistant Education Officer

ZAMBIA

Introduction

The republic of Zambia is located in south-central Africa with nine neighboring countries. Zambia has a diverse ethnicity. This is what adds to its uniqueness in the region. There are 73 ethnic groups in Zambia, seven local languages and English are the official languages. The National Museums Board of Zambia is mandated to collect, document, and preserve Zambia's movable cultural and natural heritage.

Livingstone Museum

The Livingstone Museum was established in 1934. It is the oldest and most significant museum among the five National Museums in Zambia. It is situated in the tourist capital in the southern part of Zambia. The mission of the Livingstone Museum is to serve the public by collecting and preserving Zambia's cultural and natural heritage. The Livingstone Museum has two research departments; Humanities and Social Sciences and the Natural History Department. The Humanities and Social Science Department comprises four disciplines: Ethnography, History, Archaeology, and a Conservation section. The Natural History Department has six research sections: Mammalogy (Mammals), Botany (Plants), Ornithology (Birds), Herpetology (Reptiles and Amphibians), Entomology (Insects), and Ichthyology (Fish). Additionally, the department has a research laboratory and a taxidermy unit.

Galleries

The museum has five permanent exhibitions and one temporal exhibition;

The museum also has a temporal exhibition space, storerooms, a restaurant, a craft shop, a library, an education hall, and a conference hall.

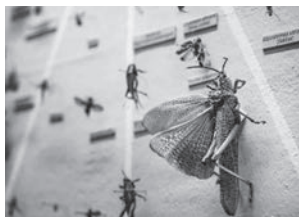


Archeology Gallery talks of the origin of man in Zambia as far back as 3,000,000 years ago.



Ethnography gallery depicts the story of a typical village after the advent of European explorers and traders and depicts a town and activities surrounding living in town.

Livingstone Museum



Natural History Gallery talks about life in balance and the natural environment.



David Livingstone Gallery depicts the life, history, travels, and death of David Livingstone.



History Gallery depicts Zambia's ethnic, political, and social history from 1700 to 2011.

Education program of the museum

The museum is responsible for disseminating information about the people's heritage. This big task is achieved through education/ public programs. At Livingstone Museum, the education section has a program specially designed for children, youths, university and college students, special interest groups, and the general public. Educational programs include video shows, guided tours, traditional games, debates, quizzes, lectures, hands-on activities, cultural competitions, workshops, and many more.



Years schedule of events

18th May – International Museum Day, 27th September – International Tourism Day, 8th March - International Women's Day, 12th March- Youth Day, International Labour Day, 24th October Independence Day, 25th May African Freedom Day, 1st July Hero's Day.



Financial status of the museum (funding sources, annual funding).

The Museum depends on government grants for personal emoluments. However, the Museum raises some funds through craft sales, entrance fees, library user fees, and hire of the museum space. These funds only meet the cost of daily maintenance of the museum and its premises.



My professional role at the museum

My professional role in the museum is bridging the gap between the museum and the public. I undertake several programs with the members of the community, such as outreach programs, tours, promotional programs, development of teaching aids, and collaborations with universities, schools, colleges, and the general public. I have worked with various institutions in mounting exhibitions and conducting various educational activities.

Peace Museum of Mine Action



Peace Museum of Mine Action

PHAT Phearak

Director of Cabinet and General Administration

CAMBODIA



Kingdom of Cambodia



The map of Cambodia



War Times in Cambodia



Landmines and UXOs found in Cambodia

Geographical Summary of the Kingdom of Cambodia

Cambodia, with a population of over 17 million, is situated in Southeast Asia on the coast of the Gulf of Thailand and has a total area of 181,035 km². Thailand, Lao PDR, and Vietnam border it. Cambodia shares the Mekong River basin with these countries and China and Myanmar. The country is divided into 23 provinces, with the capital known as Phnom Penh city.

History of War in Cambodia

Cambodia went through wars since WWII-1940 falling into different regimes, namely US Indochina war resulting in the heavy bombardment, moving to the Khmer Rouge regime, and then the internal conflict (1979- late 1998), in which there were several fighting factions against the Government. Despite complete peace throughout the country in late 1998, the Cambodian people still suffered mental suffering, being injured, maimed, or murdered by the so-called hidden killers: landmines and unexploded ordnances (UXOs). This legacy of the war has left Cambodia with consequences of landmines and UXOs, which remain a constant threat to the safety and security of the people and a significant hindrance to the country's development until these days.

Landmines and Explosive Remnants of War (ERW) Problems and Achievements

Cambodia has been severely faced with landmine and UXO problems, such as chemical and cluster munitions, bombs...etc. CMAC, the national demining institution, has constantly and significantly increased from an average annual land release output of around 10 km² in the early years (1992) to over 100 km² in 2021. Up to September 2022, CMAC has turned over 1,600 km² of contaminated land to productive use, with 2,946,933 landmines and UXO found and destroyed. However, another 2,006 km² of known areas remain contaminated. Considering the landmines/UXOs, casualties in 1979, which amounted to 4,674 people, now dropped to 40 persons in 2022. The problem of landmines and UXOs are still causing daily threats to personal security, community and national reconstruction, economic recovery, and other developmental activities.

Peace Museum of Mine Action



Inauguration of the Peace Museum of Mine Action



Landmines and UXO Displays in the Peace Museum of Mine Action



Architectural Plan of the Peace Museum

Establishment of the Museum

Peace Museum of Mine Action, with 12 hectares of land size, is situated in Siem Reap Province. This museum was established in 2004 to serve as only a small exhibition of landmines and ERW found in Cambodia, as well as extensive demining activities aiming at providing comprehensive information on landmines and ERW for study and research. With an ambition of establishing a study and research center, this exhibition hall was renovated into a larger and more professional display called “Peace Museum of Mine Action” and was officially inaugurated on 7 July 2017.

Goals

- To demonstrate the history of wars in Cambodia and the severe consequences of war to visitors, particularly the young generation.
- To be a research center for students, scholars, and researchers, particularly on the Peace Building Process through mine action.
- To be a training and educational center.

Current Museum Facilities

The first phase of the entire master plan was carried out with an expansion of about 4 hectares of land size, equipped and designed with four main sectors, namely (1) indoor display room highlighting the background of the wars, landmines, and ERW found in Cambodia, demining activities, challenges and achievements, (2) outdoor display about the demonstration of how landmines were buried during the war, the display of disordered weapons and the retired demining machines together with the landmine-destroyed farmers’ tractors and vehicles, (3) outdoor artificial field designed and constructed in the way of real abandoned battlefield demonstrating the military basement, traps, IED, etc. implied with the fighting strategy, and (4) demonstration site which is for the special team, researchers or delegation who aim at seeing the demining work.

Collection

During our daily work at the operational sites, we have been trying to collect and neutralize those found landmines and UXOs, bombs, and others and store them for display in the museum.

Future Plan

Under the support of the Government and the People of Japan, through JICA, CMAC will receive a new outreach facility known as the “Peace Museum” soon the future.

Egyptian Museum



Egyptian Museum

Ahmed Samir Abd EL Wahab EL Nawawy
Curator

EGYPT



The Egyptian Museum in Cairo



First & second floor of the Egyptian Museum



A sample of the Egyptian museum's Exhibition



visitor of visual impairment touching a replica



children forming pottery in ancient Egyptian style

A brief history of the Egyptian Museum

In 1897 Khedive Abbas Helmi II laid the museum's foundation stone. It took four years for the neo-classical museum building to be completed (From 1897 to 1901). On the 15th of November 1902, the Egyptian museum opened to the public

The Egyptian Museum collections

Most of the collections related to ancient Egyptian artifacts are organized chronologically on the first floor. On the second floor, the collections are organized depending on the subject of the artifacts but in groups, such as the coffins group, Tutankhamun treasures, animal mummies, Yuya and Tuya artifacts

The Egyptian Museum Exhibitions

The museum organized exhibitions related to a specific subject, such as agriculture in ancient Egypt and the tools related to it, motherhood in ancient Egypt and the artifacts which referred to it, as well as excavations exhibitions associated with the foreign excavation missions in Egypt.

The Education program of the Egyptian museum

There are many activities related to the education program of the Egyptian Museum, such as: Educating children about Ancient Egyptian civilization by teaching them the hieroglyphic alphabet and forming pottery in the ancient Egyptian way.

Guiding visitors inside the museum galleries to simplify understanding of the museum's artifacts.

Holding lectures in the museum lecture hall to the public for free. Giving training courses for undergraduate students of Arts, History, Archaeology, restoration, and special guidance for visual impairment visitors.

Egyptian Museum

The Financial status of the Egyptian museum

The Ministry of Tourism & Antiquities directs the Egyptian Museum as a governmental institution, and The European Union as a representative in these groups of European Museums such as the British Museum of UK, Leiden Museum of Netherland, Louvre Museum of France, Berlin Museum of Germany considered as the sponsors for the Egyptian museum development.



The present condition of the Egyptian Museum inside & outside the museum

The present condition of the Egyptian museum

Transporting many of The Egyptian museum's artifacts to The Grand Egyptian Museum makes it obligatory to redisplaying the artifacts in a new way to suit the visitors and the historical building of the Egyptian museum, new labels being written, relocating the artifacts inside the museum's galleries such as replacing the treasures of Tutankhamun treasures with Tanis treasures, the Library of the Egyptian Museum under the process of development, most of its valuable books transported to the Grand Egyptian Museum but the Egyptian Museum library will keep some its books to redisplaying in an appropriate way for the library's visitors of the Egyptian museum, replan the design of the Egyptian museum garden with new fashionable shops & cafeterias for the comfort of the museum's visitors.



Guiding VIP visitors of the Egyptian Museum

The Applicant Professional role inside the Egyptian museum

Writing labels for the museum's artifacts, guiding VIP visitors, organizing the museum's artifacts, helping Egyptians and foreign researchers, inventory the museum's artifacts, observing the museum's artifacts for writing reports about its conditions, communicating with the museum's visitors to know their opinions about what they like & dislike of the museum.

Koya Civilization Museum



Koya Civilization Museum

Nyaz Azeez Awmar

Director and Archaeologist

IRAQ



Qishla Koya (Koya Museum)



Iraq Flag



Iraq Map



Koya Qishle (Koya Museum)

Republic of Iraq:

Iraq is a country in western Asia, the capital and largest city is Baghdad. Starting as early as the 6th millennium BC, the fertile alluvial plains between Iraq's Tigris and Euphrates rivers. The population of Iraq stands at 44 million. The official languages are Arabic and Kurdish. Others are Aramaic, Turkish, and Armenian. The country covers a region of about 438,317 km². The currency is the Iraqi dinar (IQD).

INTRODUCTION:

A History in Fragments in the museum: the Archaeology of Koya before Islam: The collection of archaeological objects was partly found by members of the local Communities of the region of Koya and partly collected during archaeological fieldwork of the Archaeological Survey of Koya Project. Though small, these finds provide material evidence which allows us to reconstruct the history of the region of Koya. Together they tell a long story lasting more than 12,000 years, from the earliest hunter-gatherers to the advent of Islam: a story that continues today.

Neolithic (7th –5th millennium BCE).

The Neolithic witnessed the development of farming, but also permanent sedentary communities and the first production of pottery. Decorated pottery, named after the sites of Halaf in Syria and Ubaid in southern Iraq, also represents some of the earliest evidence for ceramics in Koya. Evidence for this painted pottery has been found among the surface collections of sites such as Satu Qala, Qala Shila, and Ashti.

Chalcolithic (4th millennium BCE).

The development of agriculture supported the rise of significant cities. These were connected through trade networks that stretched from Iran to Turkey. It was during this period that communities began to work copper into tools. This urbanization finally led to the development of writing and standardized pottery shapes. These “bevelled-rim bowls” from Qala Shila, Satu Qala, and Ashti show that Koya was a part of this tremendous cultural network. Koya is one of the cities of Iraq. The city is rich in archaeological sites and cultural heritage areas, with more than 200 archaeological sites.

Qshila is located northwest of Koya city. It belongs to the 19th century during the dynasty of Midhet pasha, who ruled Bagdad the site is situated on a top of a hill. In some parts, this Qishla is composed of two floors. Today it is the Koya civilization museum, art gallery, and the Koya directorate of antiquities.

My Professional Role:

In my daily work, I dedicate my time to the Koya Civilization Museum, where I am its director. My tasks include general management of the institution and the employee's management and activities. When the organizational work allows me, I am dedicated to the archaeological field of our museum, especially to the archaeological collections we own. Pottery is my main specialization profile, and we put a lot of effort into collecting it, registering it, and doing the first activities for its preventive conservation. I am also the leader of our archaeological team. I spend a good time of the year in field surveys and excavation campaigns, where we are lucky to work with national and international professionals and teams. Among my activities, I mostly like to conduct international activities and projects, these are of great interest and impact on my institutions' activity and for me directly as well I enjoy spending time with my colleagues involved in the other fields of our museum, like photography, documentations, archives, and storage of artifacts.

The Petra Museum



The Petra Museum

Taher Hani Ali AL Falhat

Archeological Monitor

JORDAN



Jordan Map

Jordan

The fascinating Hashemite Kingdom of Jordan is an Arab Muslim kingdom in Western Asia, on the East Bank of the Jordan River. Saudi Arabia borders Jordan to the east and south, Iraq to the northeast, Syria to the north, Palestine and the Dead Sea to the west, and the Red Sea to its extreme southwest.

Jordan is among the safest Arab countries in the Middle East and has avoided long-term problems and instability. Amid surrounding turmoil, it has been greatly hospitable, accepting refugees from almost all surrounding conflicts as early as 1948. The name Jordan appears in an ancient Egyptian papyrus called Papyrus Anastasi I, dating back to around 1000 BC. The lands of modern-day Jordan were historically called “Transjordan,” meaning “beyond the Jordan River.”

Jordan is a young state occupying an ancient land that bears the traces of many civilizations. Separated from ancient Palestine by the Jordan River, Jordan is rich in Paleolithic remains. The Kharanah area in eastern Jordan has evidence of human huts from about 20,000 years ago. Other Paleolithic sites include Pella and Al-Azraq. In the Neolithic period, several settlements began to develop, most notably an agricultural community called 'Ain Ghazal in what is now Amman, one of the largest known prehistoric settlements in the Near East and Plaster statues estimated to date back to around 7250 BC were uncovered there and are among the oldest large human statues ever found.

Petra

Located amid rugged desert canyons and mountains in what is now the southwestern corner of the Hashemite Kingdom of Jordan, Petra was once a thriving trading center and the capital of the Nabataean empire between 400 BC and AD 106.

In 1985, the Petra Archaeological Park was declared a UNESCO World Heritage site, and in 2007 it was named one of the new seven wonders of the world.

The Petra Museum



The Petra Museum building



Active Nabatean Gallery



Foundation of Petra Gallery



School students with interactive screen

The Petra Museum

Opened in 2019, Petra Museum has been funded by the Japan International Cooperation Agency (JICA) in coordination with PDTRA. The PDTRA is responsible for annual funding for operational expenses and the Museum's future development.

The museum accommodates over 300 artifacts found in the Petra region, which date back to Early Stone Ages. 6 videos and 22 interactive screens will help the visitors learn how the people in ancient civilizations lived and how they coped with severe climate and geographic conditions, utilizing their wisdom and skills. The museum is expected to attract more visitors from all over the world as a tourist center, introducing the history and culture of the region. The Museum started to welcome visitors in 2019, and the physical facilities are in good condition (newly constructed building).

Galleries

- 1- Aqua Kaleidoscope
- 2- Active Nabateans
- 3- Nabatean Life
- 4- Waning of Petra
- 5- Foundations of Petra
- 6- Nabatean Zenith
- 7- Nabatean Expressions
- 8- Revitalization of Petra

Educational Activities

For now, The Petra Museum's educational activities mainly focus on welcoming and guiding school students in coordination with the Ministry of Education. In addition to celebrating International Museum Day through an activity called "Let's Enjoy Aroma of Nabataean Heritage-Frankincense." In this event, incense which was trading material in ancient Petra, was burned in a replica of Nabatean painted pottery to enjoy the aroma of the Nabataean.

My Role

As an Archaeological monitor, my duties are mainly on monitoring the condition of the Museum collection and managing the preservation process if needed, In addition to evaluating the safety and security process in the Petra Museum.

Dar Al Saraya Archaeological Museum



Dar Al Saraya Archaeological Museum

MAZARI Diya Mahmoud Yousef

Inspector

JORDAN



Emblem of Hashemite
kingdom of Jordan



Flag of the Hashemite kingdom of
Jordan

The Hashemite Kingdom of Jordan:

It is an Arab Muslim country located north of the Arabian peninsula and western Asia. Syria borders it to the north, Iraq to the east, Saudi Arabia to the south and southeast, and Palestine to the west. It is named Jordan in relation to the Jordan river that passes on its western borders, and the capital is Amman. The official language is Arabic, and English is the first foreign language. The system of government in the Hashemite Kingdom of Jordan is a royal and hereditary parliament. His majesty king Abdullah II sits on the kingdom's throne and is the head of three authorities. He also holds the position of supreme commander of the armed forces. The flag symbolizes the kingdom's striking roots in the great Arab revolt of 1916, as it is borrowed from its flag. The official currency is the Jordanian dinar.



Dar Al Saraya Archaeological
Museum halls

Dar Al Saraya Archaeological Museum

Collections: archaeological objects, the periods extend from the stone age to the Islamic period.

Exhibition: The exhibition consists of several exhibition halls dedicated to presenting various subjects; the history and landmarks of the city, the mining and industrial hall, the hall of classical times, the hall of carvings, the hall of the Islamic ages, mosaic, and stone sculptures of the sarcophagus, gates, and capitals.

Work history: the work at the museum began in 2007 until now.

Dar Al Saraya Archaeological Museum



retired club activity



Kids activity at the museum



fashion show for Jordanian
costumes and tradition
THOUB

Journey into the future: for the next five years, the museum aims to: improve the staff skills for better dealing with the museum and community. In addition to creating an educational plan for kids throughout the museum, also start preparing a disaster plan to be ready in case any disaster action happens in the region.

References:

<https://portal.jordan.gov.jo/wps/portal/Home/AboutJordan>

Activities: In addition to the museum duties, we try to host some community activities and governmental events to promote the museum in and out of Jordan to let people know more and attract them to visit. During the last year, the museum hosted many events of, cultural nights and festivals, a traditional food bazaar also the museum host a fashion show for Jordanian costumes and traditional THOUB.

My current position and daily responsibilities: I have been a curator at dar alsaray archaeological museum since Jul. 14.2022 I know it seems a short period, but I have been involved in the work starting day one, working on artifacts labels and noting the status of the objects. In addition to working on a new plan with my colleagues to represent the objects in a new way in the museum, also I receive the visitors and guide them if needed.

Disaster plans: there has been no disaster plan, but we plan to implement one.

Sections: Dar As-saraya museum consists of seven halls, of which six are part of the original ottoman courtyard building. The exhibits are distributed in three large vaulted halls following the traditional periodization adopted in the Jordanian archaeological heritage. Beside these halls, there are two vaulted rooms devoted to metallurgy and sculptures and one exceptionally large hall for mosaics.

The Moto Moto Museum



The Moto Moto Museum

MWILA Stephen

Assistant Education Officer

ZAMBIA



Mbasa' emblems



Bicycle tour to heritage sites



Cilundu-Bark Cloth Research

Zambia

Zambia, located in South Central Africa, is about 752 615 km², landlocked, and surrounded by eight neighboring countries. It is divided into ten provinces, with Lusaka as the administrative capital. Zambia has over 72 ethnic indigenous groupings that are united under the Slogan "One Zambia, One Nation," a strong symbol of the country's unified national identity coined by our late founding President Dr. Kenneth David Kaunda. There are seven main local languages. English is the official language, as the country was once an English Colony from 1924 to 1964. After its 58th Independence Anniversary on October 24th, 2022, the country still stands out in the region as a beacon of peace and political stability. Zambia is still renowned for copper production, agriculture, and tourism. Many tourists come to the country because of Zambia's peaceful coexistence, political stability, and rich natural and cultural diversity. Museums are at the center of providing a glimpse and knowledge into Zambia's rich culture and history.

Moto Moto Museum

Moto Moto Museum, located in Mbala, in the Northern Province, is managed by the National Museums Board of Zambia, a statutory body under the Ministry of Tourism. Father Jean Jacques Corbeil opened the museum in Mbala in 1974, and he named it "Moto Moto" (Fire Fire) in honor of Bishop Joseph Dupont, nicknamed 'Moto Moto.' Bishop Dupont opened missionary work of the Missionaries of Africa in Northern Zambia. Currently, there are 20 staff members out of the institutional establishment of 44.

Collection and Exhibitions

The museum has over 15 000 collections in archaeology, history, ethnography, and art. Due to the origin of the museum, most of the collection is part of the cultural nature from Northern, and Central Zambia collected from around the 1950s to the present. The museum has three permanent exhibitions, namely **Prehistory/ Archeology, History and Ethnography and Art**. There is also a temporary exhibition hall.

Current Programs

The Museum is currently working on the following projects: Eco-Tourism Project, Local Freedom Fighters Research, and the Last of the Bemba Bark Cloth Makers Research in Northern Zambia.

The Moto Moto Museum



Guided tours



Mbusa HIV/AIDS Prevention Workshops



Storytelling Radio Programs for Children



Craft Making Workshops



Traditional Food Cuisine Workshops

Education Programs

The Department disseminates information concerning the interpretation of museum objects, displays, and research findings to the public through guided tours, lectures, video shows, exhibitions, outreach, and story time radio programs for children. Workshops on various themes, including traditional cuisine, community tour guides' training, crafts making, and the role of indigenous knowledge teachings in "Mbusa" for HIV/AIDS prevention, are organized annually.

My Professional Role:

I have been working in the Education Department since 1st January 2012. My current job is to initiate, coordinate and promote all Museum Educational Services and Public Programs as prescribed in my job description. My other responsibilities are to organize and conduct public lectures, talks, video shows, and guided tours to increase public awareness of heritage. I am responsible for effectively interpreting exhibitions to disseminate heritage information for the education and enjoyment of the general public. I am involved in designing various teaching aids in the form of audio visual, images or publications to facilitate the dissemination of knowledge and supplement the school curriculum. I ensure we undertake outreach programs to reach out to outlying communities. I initiate regular orientation programs for museum staff and ensure that internal and external linkages are established to promote institutional and corporate image. Internally, I assist through collaboration and networks with other museum sections and researchers in research work, designing, and mounting exhibitions. I ensure that visitors' surveys and visitor statistics are conducted and compiled to ascertain the effectiveness of our museum exhibitions. I am tasked to compile quarterly and annual reports to highlight the activities of the Department.

Lusaka National Museum



Lusaka National Museum

KAWANA Prisca Mwale

Assistant Education Officer

ZAMBIA

Introduction

Zambia is a landlocked country situated in the southern part of Africa. It derives its name from the Zambezi River. Before then, it was called Northern Rhodesia under the colonial government. Zambia became independent from the British in 1964, 24th October, and has had seven (7) presidents since then. Zambia is well known for its peace and friendliness of its people. This is why many people come for business and as tourists in the country. Zambia's population is about 18 million, with a surface area of approximately 752,614 km squared. The administrative capital is Lusaka, and its tourist capital is Livingstone, where the mighty Victoria falls. The country is internationally recognized as a major producer of copper. Zambia has 73 ethnic groups.

The Lusaka National Museum is one of the five (5) national museums managed by the National Museums Board (NMB) under the Ministry of Tourism. The project started in early 1980, and the museum was officially opened to the public on 25th October 1996. The Lusaka National Museum has an approved establishment of 49 members of staff but is currently operating with 30 members of staff comprising of 4 contractual staff and 26 members of staff on a permanent and pensionable basis. The museum has a library and a crafts shop for the general public.



Archaeology gallery



History of Zambia Gallery



Ethnography gallery

Exhibition Galleries

The museum has two floors, the ground, and upper floor. The ground floor (lower gallery) is a temporary exhibition space in which temporary exhibitions on various themes and contemporary art are exhibited, while the upper floor houses permanent exhibitions, namely the Archeology, History, and Ethnography, which tell the story of Zambia's history and development from its prehistoric past to its contemporary way of life. The archeology section is a display of archaeological findings on human evolution and cultural development in Zambia. The history section highlights the historical developmental milestones of Zambia, from the tribal migration to the political history of Zambia. Ethnography and Art reflect Zambia's cultural heritage from the viewpoint of our diverse ethnicities.

Lusaka National Museum



Mulengi, the art of village pottery



Artworks for children



The Art of Pounding



My Culture My identity

Children's Corner

The children's corner displays artifacts made by children from the different activities and programs mainly centered on creativity, imagination, and innovation.

Educational programs

The museum is responsible for disseminating information about the people's culture and heritage to the community through its public programs. Among the educational programs done are as follows: my culture my identity, historical and cultural talks, catching the culture of food, junior art club, Mulengi (the art of village pottery), they lived science, re-living folklore of Zambian communities through storytelling, traditional games, a temporary exhibition on different themes in the community and schools, Environmental awareness and debate. Apart from the above-mentioned activities, the education department, in collaboration with other organizations, also helps collect intangible heritage materials such as oral traditions and traditional dances. However, the Education program faces challenges in including community members who are differently abled as the department lacks skills in developing such programs.

My role in the museum:

- To plan the museum's educational services and programs effectively.
- Interpret exhibitions effectively for the education and enjoyment of the public.
- Undertakes outreach programs to impart knowledge and provide enjoyment.
- Establishes internal and external linkages to promote institutional and corporate image.
- Compiles quarterly and annual reports to highlight the operations of the section.



Museum Report (ZOOM)



Opening Ceremony



Lecture in seminar room



Lecture on ZOOM



Trying on Ainu costume



Min-pack (Learning kit packed in suitcase)

Practical Trainings



Documentation and Database Development for Museums



Information Technology in Exhibition



Documentation and 3-Dimensional Records of Museum Artifacts



Display for Special Exhibition / Display Design Demonstration



Preventive Conservation



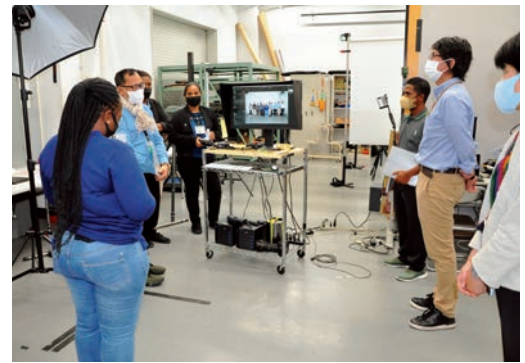
Management of Audio-Visual Materials / Accession and Documentation of Artifacts



Packing and Transportation



Ethnographic Film Making



Photographic Documentation of Museum Collection



Minpaku Volunteers (Minpaku Museum Partners, MMP)



Making paper cranes



Workshop



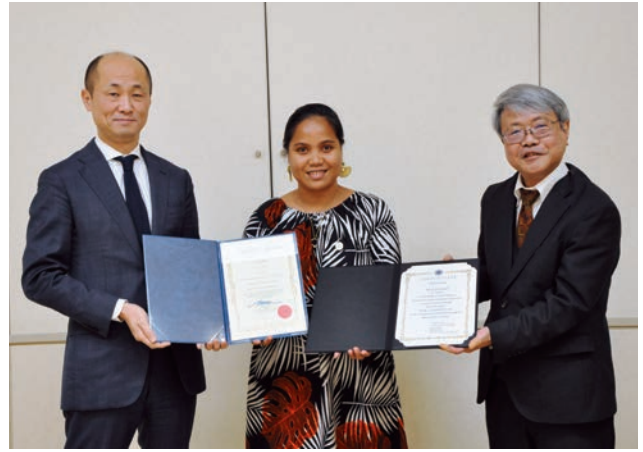
Visiting Special Exhibition





Final Report (2022 Participants)





2021 Participants



2022 Participants



Closing Ceremony

Record of Study Trips



Viewing Nara city from the roof top of Gangoji Institute for Research of Cultural Property

Shiga	Nov. 29 Tue.	Lake Biwa Museum
Hiroshima	Nov. 30 Wed.	Hiroshima Peace Memorial Museum
Miyajima	Dec. 1 Thu.	Miyajima
Hyogo	Dec. 2 Fri.	Hyogo Prefectural Museum of Art
Nara	Dec. 5 Mon.	Gangoji Institute for Research of Cultural Property
Osaka	Dec. 6 Tue.	Chikatsu Asuka Museum
Hyogo	Dec. 7 Wed.	Disaster Reduction and Human Renovation Institution

Lake Biwa Museum



Lake Biwa is the largest lake in Japan, located in Shiga Prefecture. Our visit was mainly to allow us to appreciate the museum. We were received by Ashiya Sensei, who gave us an overall view of Lake Biwa Museum in her presentation. The group had a tour around the museum exhibits which saw the Geological History of Lake Biwa. Lake Biwa beginnings about four million years ago. The sediments and fossils around can tell us much about the lake's history. The Human History Exhibit shows the history of the area's relationship with nature and the people around the lake, which continues today. Many fishing activities with different traps and methods were on display. One fact that impressed me was the aquarium that exhibits the creatures that live in Lake Biwa, with a focus on fish. The catfish is the king of the lake and the symbol of Lake Biwa Museum. It is amazing how the museum is dedicated to the lake and the community. (Haro)



On Tuesday, November 29th, 2022, we visited Lake Biwa Museum, which opened in 1996 in Shiga Prefecture. Our tour was well laid down from Exhibition Rooms A to E, and then we saw the Discovery Rooms for children and adults and visited one of the largest fresh water aquariums in Japan. Ms. Ashiya Miyako, an employee of the museum, introduced us to the activities of the Hashikakes and field reporters, through which the museum has created a system to connect with residents and users through various community-led initiatives in a symbiotic manner. We were impressed by how passionate and contented these Hashikakes are about what they do. Lake Biwa Museum is a good example of how best to incorporate the community into museum programs and remain relevant to the needs of the local people on a sustainable basis. Back home, we will try to replicate and apply similar concepts and ideas. (Stephen)

Hiroshima Peace Memorial Museum



During the course on Museum and Community Development, I had the chance to visit Hiroshima Peace Memorial Museum, which I have heard about in articles on WWII. It deeply shocked and saddened me to see the remnants of war, which dragged me into the situation when the atomic bomb was dropped. A total of 140,000 people, including soldiers, civilians, and children were killed. I can truly imagine the fear, severe pain, shocking emotion, and attack that created a huge tragedy for Japan. At the same time, I have learned of the ways to preserve material destroyed and affected by the bomb, especially the collection of remnants on exhibit. More than that, it is well noted that the education for younger generations at the museum is effective and important so that they will remember and understand the consequences of war. Jointly, we have to keep peace, not war! It would have been a more effective memorial if more areas or buildings had been conserved so that the younger generation could see these tragedies and remember them, for otherwise, they might easily forget about the past, especially living in our modern life.

(Phat)



The first time I saw the destroyed dome from the bus, I already felt saddened and upset. I used to hear about it from news and social media, but when I took a tour around the dome and read the history of the city, the history of victims, and the display inside the museum, I could not believe my own eyes about what really happened in Hiroshima. It was truly shocking and touching!

From Cambodia, a country that suffered a lot due to series of war, especially heavy bombardment during the Second Indo-China war by the American Army, I felt the same suffering as the Japanese people do. We do suffer the same problem and we are the real victims of war. Learning from these bad experiences, I urge the world to maintain “Peace and Love” among humanity.

“End War & Spread Love!”

(Inariddh)

Miyajima



Itsukushima Shrine and Miyajima Aquarium are located on Miyajima Island. The road to Itsukushima Shrine is protected by two lions, while along the two sides of the road are stones shaped like lanterns to light the way for the deities. Itsukushima Shrine consists of three wooden main-axis buildings held above the sea by cylindrical wooden posts. The torii gate of the shrine can be seen at the beginning of the day above the sea water, but by midday, the sea tide covers its lower part. The Miyajima Aquarium consists of two floors full of different species of sea fishes displayed in large glass tanks of water. They have three shows per day for the sea lions to amuse the school children. The staff of the Aquarium are very cooperative and the gift shop offers a variety of souvenirs.

(Samir)

Hyogo Prefectural Museum of Art



We had a very informative, wonderful, and inspiring lecture from Prof. Yutaka Mino on his work and life experience with Chinese and Japanese ceramics and great exhibitions of ceramic art in art museums around the world. He also created many other great works housed in art museums in Egypt, USA, Canada, Japan, and Spain. An important lesson he gave us is to involve children in museums so they grow up to be great men and women.

The Hyogo Prefecture Museum of Art specializes in Modern Japanese Art History. There are 10,000 works of art collected here. Some Japanese art works are dedicated to Ziro Yoshihara, the founder of the Japanese Gutai Movement.

Here we have the Lady sculpture, Green Apple, Frog on the Museum Roof, and many other works of art. Many great and inspiring works of art are frequently exhibited at the Museum. (Gedisa)



On December 2, 2022, we visited the Hyogo Prefectural Museum of Art—A House of Art, which opened in the new city center of east Kobe in 2002 as the symbolic figure of cultural restoration after the great Hanshin-Awaji Earthquake.

The tour was led by the director of the Museum, accompanied by the JICA Director General, professor from Minpaku, and our coordinators.

The lecture was given by Dr. Yutaka Mino, who shared with us many life-changing stories. The building was designed by a world famous architect, Tadao Ando. The museum is surrounded by beautiful landscapes such as Mt. Rokko to the north and Seto Inland Sea and the port of Kobe to the south, and it has upper and lower galleries.

The museum has many pieces of outdoor sculpture, the most famous being the green and yellow frog on the top of the museum roof at the main entrance, the English doll overlooking the sea, the green apple, and Ando's architecture. (Prisca)

Gangoji Institute for Research of Cultural Property



This private institution, founded in 1967 for the research and study of the conservation, treatment, and restoration of cultural properties, is located in Nara-machi, one of the urban areas in the Nara District of Japan.

On December 5, 2022, we visited this Institution with its simple design building; the quality of the work is unquestionable in both the conservation and restoration fields. We started with a lecture provided by Toshio Tsukamoto Sensei about the history of the Gangoji Institute for Research of Cultural Property including their work process of conservation, treatment, and restoration.

After the lunch break, Toshio Sensei was pleased to guide us to the center building, designed with workplaces in each room, to see the processes involved in the investigation and repair of cultural properties such as wooden, iron, and metal works and documents. I was very impressed and surprised by the live exhibition, which shows the details of technical work by professionals using appropriate materials and technology. In fact, the professionals were focused on their own work; steady and low-key works in every respect. (Pinto)



On December 5, 2022, we visited the Gangoji Institute for Research of Cultural Property, located in Nara Prefecture, which carries out activities of preservation and restoration in the field of humanistic studies and archaeology within the precincts of Gangoji Temple. The center is doing a commendable job in making sure that the Japanese cultural and natural heritage is preserved for future generations. It is a great lesson and encouragement to see proper and mutual collaboration between the government and the private sector in the management and protection of the country's heritage. The commitment of the staff was encouraging; we could see from their faces the passion that they have for their job of making sure that Japanese cultural property is preserved and collected for the future and for posterity. We will remember the good works the Institute is doing for the development of the country through this work. (Nyaz)

Chikatsu Asuka Museum



The museum's design was amazing. As we learned, the museum represents the kofun, Japan's ancient burial mounds. Inside this museum there are a number of artifacts displayed. From our observations during the tour, we found that some of the artifacts displayed inside the museum are originals that were found during excavations and some are replicas. Among the artifacts kept and displayed at this museum are metalwork, pottery, wood work, bones, and coffins of different kinds, among more. During the observation, we were amazed at how this museum displays such coffins to convey to visitors how the burials were performed in the past in this area. As the Deputy Director of this museum said, this kind of burial style came from Korea and was not a pure Japanese style. For example, horses also come from Korean Peninsula, which had a Buddhist culture, which we could recognize in the temple (Shitennouji Temple).

On the other hand, we were also interested in the way this museum conducted its program, which was more educational. First, we were interested in the game about the restoration and conservation of objects that allows the visitors to learn more about it (like a puzzle game). Observing the conservation and restoration work at the Gangoji Institute for Research of Cultural Property, we believe that it is a hard job, taking a year for conservators to complete the work. Second, they also conduct outreach lectures at schools, field trips, craft schools, tours, exhibitions, and other places. During the tour, we managed to tour the coffins around Osaka Prefecture, through which we learned that the coffins designed and used in the past are different from those of today. In terms of exhibitions such as paintings, this museum offers a space for artists to display their paintings inside the museum, which is good for learning how they conduct their exhibitions.

Arigato, Alfuan and Kam rabwa

(Mazari & Teraaiti)

Disaster Reduction and Human Renovation Institution



Oh, what a traumatic and devastating night it was for the people of Japan! The Great Hanshin-Awaji earthquake hit Kobe on January 17th, 1995, claiming many precious lives; many families were lost and many memories were lost and damaged. Many houses and buildings collapsed, and furniture was thrown like dangerous weapons, killing 6,434 people in an instant, while others were injured and became homeless. Many Japanese supported and cared for the affected victims. Having learned about natural disasters and how museums in Japan address them, I found the issue of disaster measures treated there impressive. Visiting the Disaster Reduction and Human Renovation Institution in Kobe was overwhelming and emotional, to say the least. The institution is a facility introducing the destruction and activities in the rescue and recovery process of the 1995 Great Hanshin Awaji Earthquake, as well as a research institution related to disasters and their prevention for government officials.

(Chipso)



It was heartbreaking watching the documentary movie showing what Kobe City suffered during the great earthquake in 1995. During our tour of the center, we went to the storage room on the 7th floor, where one of the archiving staff gave us a tour inside the storage section, which contains about 200,000 items belonging to the people who experienced the earthquake. Each piece has its own story and memory, and I saw that the greatest courtesy the government of Japan paid to the people of Kobe was the establishment of this center, which I consider the best way to remember the victims of this earthquake and console their families. Thus, we can say that the party responsible for establishing this museum has created a new concept for museums, a type of museum we have not seen before, which ultimately could lead to a new relationship between society and museums.

(Taher)

Voice of Participants



VAR Inariddh

Peace Museum of Mine Action

Cambodia

Japan is among the most modern, sophisticated, and civilized nations in the world. This year, I had the chance to come to Japan to absorb new knowledge and experience in the “Museum and Community Development” program, arranged by the MINPAKU Museum and financially supported by JICA. It was truly an amazing experience to join the program this year (last year the program was cancelled due to the coronavirus pandemic worldwide).

I have many memories about life during our almost 2 months’ experience in Japan. We have learned much from the theories in class, practice, discussions, and visits to different museums, where we evaluated and distinguished the diversity of each museum, which gave us many ideas as we seek to bring this knowledge and experience to develop our museums at home.

“A museum is a community integration and a museum can change people’s perspectives.” This is what I have gained from my observations and experiences during this program.

I wish to extend my sincere gratitude and thanks to JICA, MINPAKU Museum, and all our Senseis and coordinators, who have been working very hard to support us, both spiritually and physically, so that this program might be successful from the beginning until the end. If I could make my wish come true, I would wish that I could come back again for further training in a museum career to enhance my professional skills.



SAYED Miral Mahmoud Kamel

Grand Egyptian Museum

Egypt

First, I would like to express my pleasure and thanks to JICA and Minpaku Museum for giving me the chance to participate in the online training “Museum and Community Development” 2021; I would like to thank everyone who made our course good, to JICA organizers, to the professors who give us the useful and interesting lectures and share their experiences with us.

I would like also sincerely thank our coordinators Sohmiya-san and Yamamoto-san for their efforts to help us, as well as our colleagues from different countries; they are very helpful and superb.

When I was informed that I had been accepted to this course, I was very happy, as it was my first training in museum studies. To be honest, I had some concerns about the remote course and the duration was very short, but I really enjoyed it; it was informative and interactive, and all the presentations and slides kept us very engaged.

During the course, I learned about different concepts and subjects about the museum and the community, such as “How museums change the city” and “eco-museums.” Moreover, through the lectures related to exhibition planning and management, as well as the important role of the community inside the museums through their participation in museums activities as volunteers, I have also learned and gained experience about the programs related to children and disabled people inside museums. We also have technical courses about packing and unpacking artefacts, transportation, and restoration, some of which I adopted and applied at the GEM.

Further, I gained great experience from the course that will help me in my career and that has engaged me in other programs related to museums, such as my participation this year in the training on “Conservation and museums studies” for two months at l’Institut national du patrimoine in Paris, France.

Finally, I really hope to travel to Japan again to visit all the museums that the program mentioned and learn more about the technical side of their programs.



ABDELGHAFAR Soaad Mohamed Ramadan

Grand Egyptian Museum

Egypt

I am very grateful to the Japan International Cooperation Agency (JICA) and the National Museum of Ethnology (Minpaku) for giving me the opportunity to participate in this program. I would like also to thank my director for recommending me for this opportunity. I extend my thank to all the lecturers who were able to share their knowledge and ideas and to the coordinator, Sohmiya-san, who helped us greatly, allowing us to achieve the maximum benefit from the online course in 2021.

It was an honor for me to be a part of this program, for through my participation in the program I was able to learn about and broadened my knowledge of documentation, databases, and digital recording methods of materials. The program also expanded my understanding of many issues related to managing a museum collection, such as the systematic storage of material and the safe packing and unpacking of various objects. I recognized many kinds of exhibitions and museums, such as the exhibitions at the Minpaku Museum, the eco museums, and the folk museums. I have also learned more about the role of museums in the protection of the local cultural heritage and the importance of collaboration with the local community.

This training program has improved my communication skills through live discussions, presentations, and exchanges of ideas and experiences with my colleagues and lecturers from other countries with different cultures.



EUTA Teraaiti

The Kiribati Museum

Kiribati

My overall view of the course is that it was very interesting, as it helped me gain more knowledge and skills I lack in certain areas in my museum. I have no background in a field related to culture and museum studies, but I have been passionate to work in the field since I came to work in the Division in 2017.

During last year, 2021, I faced many challenges in attending the course online; hence, having the chance to come to Japan this year, 2022, contributed greatly to my understanding of museums and community development. The course covered many important topics, such as types of exhibitions, conservation and preservation methods, and eco-museums. Besides that, we managed to experience practical training and visit some great museums, shrines, and monuments, another good experience and learning.

Further, I also learned that the course was intensive due to limited time, longer lectures, and less practical training, which sometimes made it a little hard for me to concentrate or focus on the lectures. Overall, however, I appreciate all the professors' and staff's efforts and preparations to cope with the problems of such a limited time to share their knowledge and experiences about how to develop our museums and communities. Thank you so much! Arigato!



HARO Jemina Sarufa

Papua New Guinea National Museum & Art Gallery

Papua New Guinea

First and foremost, I would like to express my sincere thanks and appreciation to JICA, the National Museum of Ethnology (Minpaku), and the PNG National Museum and Art Gallery for giving me the chance to attend the Museums and Community Development Course. Also, my sincere appreciation goes out to our coordinators Sohmiya San and Wada San for their endless efforts for us. It has been an honor to be part of this year's program with other participants from different countries.

The course itself is intense but learning from different professors who are experts in their respective fields has taught me more about how the museums work together. Listening to and learning from the volunteers is one of the key challenges in museums, and I appreciate the work volunteers do for their museums and communities. Also, the discussions of museums and of barrier-free and eco-museums in particular are those that developed my insight into how museum communities are involved with both visually-impaired persons and ordinary citizens. The course has given me many new ideas with which I can improve my museum and has contributed to me becoming a better museum professional.



JACOB Gedisa

Institute of Papua New Guinea Studies

Papua New Guinea

I have learned so much about museums, audiovisual archiving, and ethnomusicology through this program. I love it! The intense lectures are good. The lectures made me learn so much. When I did the practical lessons, including going out and visiting great museums around Japan, it added more to my knowledge. In museum studies, some of what I learned most about were The Museum and Tourism, The Establishment of New Community Museums, The Role of the Museum Shop, Barrier-Free Museums, Children and Museums, the Japanese style of packing museum objects, and Ainu people and their rituals. I especially profited from visiting the Hiroshima Peace Memorial Museum, Itsukushima Shrine and Miyajima Aquarium, Lake Biwa Museum, Hyogo Prefecture Museum of Art, Chikatsu-Asuka Museum, and Gangoji Institute for Research on Cultural Property. In audiovisual archiving studies, I gained valuable knowledge about the management of audiovisual materials, the accession and documentation of artifacts and audiovisual materials, including the George Brown Collection (South Pacific), and the lessons on Databases and Intellectual Property Rights.

In ethnomusicology studies, I was pleased by the Community Alliance of Minpaku with ethnomusicology work done in Northeastern India. I love everything about this great course: housing for students to sleep, good food to eat every day, the transport provided to the lecture venues and the visits to great museums, the lectures provided, and the allowances. Thank you very much to JICA, Minpaku, and all other museums.



CAMPOS PINTO Mateus

Archive & Timorese Resistance Museum

Timor-Leste

First of all, I would like to thank the Japan International Cooperation Agency (JICA) and the National Museum of Ethnology (NME) for giving me the opportunity to deepen both my theoretical and practical knowledge through the Museums and Community Development Program, not only through Zoom online in November 2021, but through the chance to come directly to Japan to participate in this course led by museum professionals in Japan.

From more than a month living in Japan, I have learned many things about museums on all the topics that have been taught, such as: Heritage and Community Development; Systematic Storage of Materials; Evaluation Methods; and Display Designs of Exhibition. I have also visited several museums in Japan, such as Himeji Castle; the Hiroshima Peace Memorial; and the Gangoji Institute for Research of Cultural Properties. In Japan, I not only learned about museums, but also learned about their life habits, which emphasize cleanliness, hard work, punctuality, and friendliness. These are all knowledge that I will apply in my country and of course in my institution, the Timorese Resistance Archive and Museum.

I would particularly like to thank the participants in 2021 and 2022 for our togetherness in Japan. I hope this is not the end of our friendship.



CHILALA Chipo

Livingstone Museum

Zambia

Never in my wildest dreams did I ever imagine I would step foot in the land of Japan. Coming to Japan is a dream come true. It is a wonderful opportunity that I will cherish for the rest of my life. I have gained so much more knowledge of museums than I had imagined. The course gave me the opportunity to visit many museums, Hiroshima, Miyajima Island, and many other beautiful places. I was so impressed with the rich and beautiful culture of Japan and how the Japanese people value their cultural heritage. Everything seems to be beautifully documented for posterity. The Japanese are so kind and calm and very respectful. This course has been so educational in all respects, and each lecture was interesting. It has helped to align me professionally with how our museum should operate. I would like to render my sincere gratitude to JICA for giving me the wonderful and rare privilege to be a participant in the 2021 online and 2022 physical training; I am so grateful. I would also like to thank the National Museum of Ethnology (Minpaku) for the great opportunity to visit and the knowledge given to me. Thank you.



PHAT Phearak

Peace Museum of Mine Action

Cambodia

As one of the participants in this course, I have been very impressed and challenged by this carefully designed program, though it was quite intensive, which could be a barrier to knowledge acquisition. However, I was honored and delighted to attend the lectures delivered by these extensively experienced professors with high academic attainments, which inspired me greatly.

During the course, I have gained much, far beyond my expectations. I was given the opportunity to pursue my knowledge and skills in the field of museum and community development. I also gained friendships and networking connections. From Minpaku, I have noted and become interested in key points that constitute brilliant lessons for developing our museums. Meanwhile, the way of modern life of the people of Japan, and the beauty of the country with its well-organized infrastructure and disciplined people also impressed me deeply.

I would like to express my profound thanks and sincere appreciation to the Professor Director General of Minpaku and its management, and all the in-charge professors in other museums for all their tireless efforts to make this course greatly successful despite the current COVID-19 situation. I would also like to convey my deep thanks to JICA for their in-kind support for this course, and for giving us useful input for further developing and advancing our own museums. My deep thanks and great appreciation go to Ms. Wada and Ms. Sohmiya for their insightful interpretation and their kind, helpful, and professional coordination. I wish you all good health and happiness and great success in your careers in the coming New Year.



Ahmed Samir Abd EL Wahab EL Nawawy

Egyptian Museum

Egypt

I am really grateful to the JICA and Minpaku Ethnology Museum for participating in such a prestigious museum course. This course covered every aspect about museums including permanent and temporary exhibitions, organizing special exhibitions, safe packaging and transportation of artifacts, restorations, marketing, cataloging with recording tools, archiving, as well as artifact storage and preservation in suitable environments.

The enthusiasm and organized manner of the volunteers of Minpaku Museum, the events held by the museum, especially the Ainu event in November, the hospitality of Minpaku professors toward me, and all the participants have made an impression on me. The incredible museums that I have visited in Osaka, Hyogo, Nara, Hiroshima, and Tokyo have introduced me to new kinds of museums using innovative methods to display artifacts, and build strong bonds with their communities. I sincerely hope to implement my own institutional knowledge along with my experience from participating in such a course to continue to discover new methods being applied at museums in Japan. Once again, I am grateful for this brilliant opportunity.



Nyaz Azeez Awmar

Koya Civilization Museum

Iraq

Being on the program was a great opportunity for me. The experience of coming to JAPAN and taking part in the program has been unique and exceeded my initial expectation. I'm extremely grateful to Japan International Cooperation Agency (JICA) and National Museum of Ethnology (MINPAKU) Director General and the professors and Coordinators. To participate in this wonderful program. (Museum and Community Development). I had a good experience attending the Museum we had opportunity to learn and exchange with others, especially the (MINPAKU), I am enjoying being here physical because apart of meeting new people, bonding with participates we have a chance of visiting different Museum, spend more time exchanging with other museum professionals exploring different galleries and learn from their best practices. I really enjoyed the way museum engages with different audiences through on activities, how the museums display is accessible to people with different disabilities. Experience is important than the time duration, that is exactly what I felt from the museum and community development program. Sixth weeks of learning experience is never enough for museum professionals, but I must admit that by the end of the program, I was brimming with new skills, ideas, knowledge.



Taher Hani Ali AL Falhat

The Petra Museum

Jordan

This year I had the opportunity to participate in the Museums and Community Development Program in Japan, which covered many topics that would enable any participant to develop their skills and increase their knowledge regarding museums and link them to the surrounding communities. The program organizers were able to develop an intensive theoretical and practical training plan that includes almost all elements of the museum, in addition to providing what can be considered entry keys to the communities and their involvement in the museum system, by presenting the Japanese experience of common relations between museums and local societies, whether through volunteer work or educational programs and events. In addition, this program set the foundation to create a platform that connects museum professionals from different countries and allows them to share their experiences and challenges.



MAZARI Diya Mahmoud Yousef

Dar Al Saraya Archeological Museum

Jordan

To make changes, we must all work together to achieve them. This training course not only gave me information, it also opened new horizons for me. It was an incredible journey for me. I was interested in so much and I loved the cooperative spirit between all participants. Furthermore, it gave me a good experience in museums and provided me practical knowledge on how to deal with other cultures.

I cannot forget the enjoyable moments in our tours, as well as the empathy we felt for people in Hiroshima when we visited the Hiroshima Peace Memorial Museum. In addition, I learned much from the Disaster Museum in Kobe. I was indeed able to improve my skills as well as my confidence; this course has helped me to enhance my ways of thinking. I would like to thank and express my deepest gratitude to my professors, from whom I learned so much. I hope to keep in touch with my professors, who showed such readiness to enhance my career.

I will not forget my coordinators, who dealt with us in such a respectful way that I felt like I was part of a family, especially when I was sick. Thank you to JICA for their efforts, and thank you to Minpaku Museum.



MWILA Stephen

The Moto Moto Museum

Zambia

The knowledge I acquired through this museology course has augmented both my theoretical and practical skills in many aspects of museum operations. I have acquired multiple skills and knowledge in diverse museum disciplines that will help me adjust to the complexity of the museum. I have not had specialized training in museum functions in such a comprehensive manner because such training is not offered locally.

Being specialized and dynamic institutions, museums require staff to keep abreast with the new theoretical and practical knowledge and skills needed in museum operations. This program offers the opportunity for training of this nature. I recommend that this training be offered to the members of every museum staff to upgrade their capacities and efficiencies in museum functions. Thanks to this program, I have created international professional networks for future specialized engagements and collaboration.

Thank you to JICA and MINPAKU for organizing the training, to the Lecturers, to all the Japanese people who hosted us during our study trips, to our two JICA Training Coordinators, Wada-san and Sohmiya-san for taking good care of us, and finally to my employers, the National Museums Board of Zambia (NMB), as well as the Director at Moto Moto Museum for endorsing my participation.

Watashi no kuni e kite kudasai, Iroiro o-sewa ni narimashita



KAWANA Prisca Mwale

Lusaka National Museum

Zambia

First and foremost, I would like to express my sincere gratitude to Japan International Cooperation Agency for giving me the opportunity to participate in this comprehensive museology course in Japan. I was welcomed by the kind, respectful, and cultured people of Japan.

I would like to thank all the people who made it possible for me to acquire these skills and knowledge through the lectures and specialized programs given by highly qualified and professional lecturers, both theoretically and practically, which will be of help to me and other people in my country. The study trips to different places exposed me to so many types of cultural knowledge and showed how the local communities work with museums in different programs and activities. One great lesson I have learned is that the Japanese are creative, productive, and very busy, and their exhibitions are wonderfully made, amazing, and eye catching.

The course gave me the opportunity to share knowledge with colleagues from different countries, which was a valuable and enjoyable experience, not only for our development as professionals, but also in connecting us to an international network.

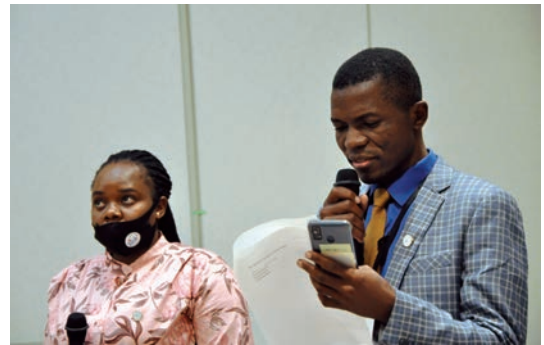
Finally, I would like to thank our course coordinators and interpreters, Mike Wada San and Ayako Sohmiya San, who were like mothers to all the participants.

Arigato gozaimasu.

Closing Ceremony Speech

MWILA Stephen CHIPO Chilala

December 13th, 2022



Konnichiwa...

First and foremost, let me recognize the presence of the Director General of the Japan International Cooperation Agency, Kansai Dr KIMURA Izuru, the Director General of the National Museum of Ethnology Professor Kenji Yoshida, the Chairpersons, Museums and Community Development Course, and JICA Training Coordinators for 2021 and 2022, Professor SHINMEN Mitsuhiro, Professor KAWASE Itsushi, Sohmiya San and Wada San, distinguished curators, staff from MINPAKU, Arie san, Logistics Officer, Goto san, the Program Officer and other staff from JICA, and my fellow participants, may I simply say that all protocols have been observed.

As we come to the close of our successful training, I would like to say something on behalf of our colleagues in the 2021 and 2022 groups. Gertrude Stein once said, “Silent gratitude isn’t much use to anyone,” and Marcel Proust also said: “let us be grateful to people who make us happy because they are the charming gardeners who make our souls blossom.” Indeed, we would like to express our deepest gratitude to our charming gardeners, the Japan International Cooperation Agency, JICA, for sponsoring the program, and MINPAKU for the successful implementation of the course and planting its seed in our museum work. More importantly, we would like to express our appreciation for the role that JICA plays in supporting the economic and social development of developing countries, and in particular, the support it provides continuously to our museums through bilateral engagements with our governments and capacity building activities. In this training, JICA and MINPAKU have sown 13 seeds by bringing together 13 participants from different cultures of the world, namely Zambia, Cambodia, Iraq, Jordan, Timor Leste, Kiribati, Papua New Guinea, and Egypt.

Due to COVID-19, GROUP 2021 could not travel physically to attend lectures at MINPAKU, but the course was held virtually online, and this year we were privileged to travel to Japan to join GROUP 2022. I am greatly honored to say a few words of appreciation for the wonderful gesture by JICA and MINPAKU for having extended their invitation to the 2021 group to attend together with GROUP 2022. We feel the urge to pinch ourselves for this moment, which seems unbelievable; having attended the program online last year, we never thought we would ever come to Japan. It is difficult in a few short moments to express the true measure of our accomplishment from this training, but I will try to share a few of the essential points we gained from the training and our stay in Japan. When we achieve, we usually do so because others have helped.

The Museums and Community Development Program introduced us to the Japanese culture and heritage and gave us an opportunity to visit many museums and cultural heritage sites in Japan. We learned many things, most of which were applicable to our museum work. The lesson to all of us is not only to become consumers of knowledge but also producers of knowledge in order to make meaningful contributions to the well-being of society like the Japanese are doing.

Despite the tight schedule, we were able to interact among ourselves and shared stories about museums in Japan. We also blended well between GROUPS 2021 and 2022 in terms of sharing knowledge and ideas, and we always worked as a team. It was amazing meeting you all, the participants, lecturers, MINPAKU staff, and JICA staff; together we have made a new family and new relations that will stay forever. Thank you to JICA once again for making this possible, because on our own we could not have come to study in Japan. We also thank our regional JICA offices in our respective countries.

Many thanks to the Senseis for their informative presentations and lectures, through which they gave us more knowledge and understanding of our work in museums. It was truly a great opportunity to bring our new skills in this profession up-to-date. We got so much value and gained immensely from the training. You made it

very engaging and it was worth paying attention to. Thank you for the excellent training sessions. Now we shall go back home and share the knowledge and skills with our colleagues in our various museums.

We cannot forget to thank our two JICA Training Coordinators, Wada san and Somiya san, for their kindness and support, tolerance and understanding. They were always concerned about our welfare, always guiding us and like shepherds taming the sheep, and because of these good shepherdesses, we are all here attending this important closing ceremony. You made the training livelier and more comprehensible.

This course will always be in our memories. You took us to some of the best museums, such as the Hiroshima Peace Memorial Museum, Great Hanshin-Awaji Earthquake Memorial, Disaster Reduction and Human Renovation Institution, Lake Biwa Museum, Hyugo Prefectural Museum of Art, Gangonji Institute for Research of Cultural Property, Chikatsu Asuka Museum, and Historic Park, and world heritage sites, namely the Miyajima Aquarium and Itsukushima Shrine, places that offer diverse natural and cultural heritage displays with world-class exhibitions, collections, and facilities.

It has been a lifetime opportunity to visit the Museum of Ethnology MINPAKU, with the largest ethnology collection in the world. It was indeed a great experience for us to visit Japan—a wonderful, culturally oriented people, hard-working, very kind, calm, and punctual. The training was so rewarding. The spirit of teamwork we noticed clearly within the JICA staff and MINPAKU staff is admirable. Farewell, and even as we say good-bye, you shall always be in our memories, and our hearts are full of gratitude for everything you have done for us through this training program. Arigato gozaimasu.

Twatotela Mukwai
Twalumba Kapati

Number of Past Participants by Country and Region

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2021	2022	Total
Bhutan	1	(2)	1				1																			1			4(2)
Cambodia				1																							1(1)	2	3(1)
China						1	1(2)	1				1	1																5(2)
Indonesia			1	1					1	1						2										1			7
Korea			(1)			(2)																							(3)
Laos	1	1				1		2															1						6
Malaysia	2	1					1																						4
Maldives			1																										1
Mongolia	1(1)					1			1							2	2	3											10(1)
Myanmar	(2)			1(1)			1											(1)		1	2	1							6(4)
Nepal						1(1)			1																				2(1)
Pakistan				2																									2
Singapore			1																										1
Sri Lanka												1					1	1	1										4
Thailand	1	2			(1)			1	1				1			1	3	2											12(1)
Timor-Leste																										1	1		1
Viet Nam		(4)	(1)	(1)							1				2														3(6)
Bolivia			1			1						1																	3
Brazil		(1)																											(1)
Chile					1																								1
Colombia											1		2	1	1														5
Costa Rica											1																		1
Ecuador																				2					1				3
Guatemala				1	1					1		2		1						1									7
Guyana														2															2
Jamaica																					3				1				4
Peru		1				1	1				1	1	1	1	2	2	1		3	1		1	1						18
Mexico																							2						2
Armenia															1			1		2		1	1	1	1	1			9
Bulgaria							1		1													1	1	1	1	1			2
Finland							(1)																						(1)
Macedonia				1																									1
Australia		(1)																											(1)
Fiji										1				1								2			1	1			6
Kiribati																											1	1	1
Papua New Guinea		1	1			1	1																	1	1		2	2	8
Solomon Islands	1	1						1																	1				4
Samoa																							1	1					2
Vanuatsu																								1					1
Iran													1										1						2
Iraq																											1	1	2
Jordan									2					1	1	2	1	2	1			1	1	1	1			2	16
Palestinian Authority										1										1	2	1	2			1			8
Saudi Arabia				1			(1)	1	1	1		1												(1)					5(2)
Syria				1																									1
Turkey										1	1		1											1	1				5
Benin								1																	1	1			1
Botswana													1																1
Cameroon				1																									1
Cote d'Ivoire											1	1	1																3
Egypt											1						2		2	2	3	2	2	1		1	2	1	19
Eritrea									1		1		1	1					1										5
Ethiopia			1								1																		2
Ghana				1	(1)																								1(1)
Kenya				1									1																2
Madagascar	1							1																					2
Mauritania																		1	1										2
Nigeria											1																		1
Senegal				1																									1
Seychelles																						1		1					2
Sudan																									1	1			2
Swaziland																			1										1
Tanzania				(1)	1																								1(1)
Zambia				1		1		1		2		1	1	2	3									2	1	3	1	3	21
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(4)	9	9	9	10	10	10	10	9	10	10	10(1)	10	10	10	10	12	10(1)	10	10	9(1)	*13	258(28)

Numbers in parentheses are observers

*Six of 2021 Participants are included

Notice

We welcome contributions and articles for the Newsletter concerning your work or research at your museum. Any article submitted before the end of October will appear in the issue of the Newsletter for the same year.

Photos may be included.

If you have any change of affiliation or address, please inform us by e-mail, mail or fax, including the following information:

Name

Affiliation

Address

Telephone

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Messages, Contributions or Articles

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